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15

“Faust:”

A DRAMATIC LEGEND IN FOUR PARTS.

CHARACTERS :

MARGARET— <i>Miss Mary Davies.</i>	MEPHISTOPHELES— <i>Mr. Santley</i>
FAUST— <i>Mr. Edward Lloyd.</i>	BRANDER— <i>Mr. Brereton.</i>

PART I.

A plain in Hungary.

Faust (alone in the fields at sunrise).

Now ancient Winter hath made place for Spring,
And the fountain and stream are free again ;
The sun, in his might, sends his countless beams
To gladden with flow'rs the far-spreading plain.
I feel the breath of morn through humid airs returning ;
I feel a purer flame within my bosom burning.
Above, the wakening birds greet the day with their song,
Mid tall, slow-waving reeds, the swift stream glides along,
Oh, happy life, to dwell in restful solitudes,
Far from the strife and din of warring multitudes !

(ORCHESTRA ALONE.)

* * * * *

(Fragments of the Chorus of Peasants and of the Hungarian March may be heard in the Instrumental Music, and gradually break in upon the calm of the pastoral scene.)

DANCE OF PEASANTS.

Chorus of Peasants. The shepherd early dons his best,
 With a posy smartly decks his breast,
 And a bright knot of ribbon gaily flying ;
 Under the lime-tree lass and lad
 Now all are dancing there like mad !
 Ha ! ha ! huzza !
 Hip ! hip ! huzza !
 All round the lime-tree whirling !

Faust. Whence comes those cries,—that distant festive sound ?

Chorus. Tra la la la !

Faust. Already man and maid have begun the gay round ;
 Are dancing and singing, faster and faster the measure,—
 My mournful soul is envious of their pleasure.

Chorus. Now all are swaying to and fro,
 Every cheek has a warmer glow !
 Right and left, round and round the dancers flying,
 With quickened breath and heated brow ;
 At last they pause,—they slacken now !
 Ha ! ha ! huzza !
 Hip ! hip ! huzza !
 Such panting and such sighing !

Now hold your tongue, you faithless one,
 For vows like yours are easy won,—
 Lightly won, and as lightly broken !
 And yet he drew the maid aside,
 While from the Linden echoed wide,
 Ha ! ha ! huzza !
 Hip ! hip ! huzza !
 Now take thy lover's token !
 Tra la la la !

SCENE II.—*Another part of the plain. Approach of Hungarian troops.*

Faust. Now with a martial sound, warlike strains fill the air,
Lo ! the Danube's brave sons for the combat prepare ;
They eagerly thirst for the fray,
Their armour brightly flashing in the broad light of day !
All hearts respond, every bosom is glowing,—
Mine alone cold and mute, while all eyes are o'erflowing.

X (ORCHESTRA ALONE.—*Hungarian march. Faust retires.*)

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PART II.

SCENE I.—*In North Germany.*

Faust (alone in his study).

Nothing eases my pain ! From the beauty of nature
Care-worn I turned away ;
All unmoved I behold each familiar feature
Of the ivy-clad home of my childhood's glad day.
Life is naught, then, but sorrow, and the darkness unhallowed
But spreads a deeper gloom in my life overshadowed,
Condemned to dwell in the bondage of woe !
Oh ! earth, is there no joy, but only care below ?
Hast' no blossom or beauty for me of thy treasure ?
Earth, is thy lap a grave, that hideth every pleasure ?
At last I will be free !—But I tremble.—Oh, no !
The veil that hides the truth shall obscure it no more !
Now, come thou down, thou cup of stainless crystal,
Filled up to the brim,—let me drain from thy bowl
A draught of quiet peace
To my wearying soul.

He raises the cup to his lips. Chime of bells. Sacred music.

EASTER HYMN.

Chorus. CHRIST is risen from the dead,—
Has broken the tomb.
Gladly hail the token,
Sin's fetters are broken,
Reversed is the doom.
Now the Master hath ascended,
Rejoice, for your bondage is o'er,
And the reign of sin is ended,—
Praise Him for evermore!

Alas! Those He loved can but languish,
And suffer 'mid pain and annoy;
Oh, Master! we envy Thy joy—
Forget not the depths of our anguish!

Let us trust in the word of CHRIST risen;
Peal out, ye Easter bells,
Your joyous clang fortells
Redemption from our prison,
Hosanna! Hosanna!

Faust. What hear I? Oh, pious strains, on my spirit descending
With holy soothing balm, a message from the past!
The power unending
Of Love's resistless might its spell has o'er me cast.
Once my song ascended
In holy accents mild;
Its hope and joy were blended,
And I, a happy child,
Through the sweet-scented meadow,
In the light without shadow,
Softly sang as I strayed!
Then the kiss of the love of Heaven,
In calm and peaceful bliss touched my soul as I prayed,
And springs of joy and hope were given!

RECITATIVE.

Faust. But ah! why seek ye heavenly anthems to allure me
From the depths of my pain! Vainly ye would endue me
With hope or peace; go, seek some happier soul
To respond to your strain. Yet, how sweetly ye toll,
With the breath of the morning,
The festal day adorning!
Peal on, my bosom glows,
And pure joy overflows!

Mephistopheles (appearing suddenly.)

O sacred zeal ! child of the heavenly realm !
 Doctor, thee I commend ! The celestial pealing
 Of the silver-toned bell,
 Like a holy spell,
 On thine ear now is stealing.

Faust. Who art thou ? Speak, thou who seemest to wrest
 With eyes of flame every thought from my breast ;
 From racking doubt relieve me,
 And thy name now reveal me.

Mephistopheles.

In truth ! for a wise man your question might be wiser.
 Of life I am the spirit, consoler, and adviser.
 On thee will I bestow all the soul can desire,
 What'er thy heart can move or thy ambition fire.

Faust.

Poor demon ! Canst thou show what shall prove thy pretences ?

Mephistopheles.

Round thee I'll weave a spell will fascinate thy senses ;
 But first, you must forsake these old tomes for awhile ;
 Leave all these dusty shelves ! Come, dull care to beguile.

Faust.

I consent.

Mephistopheles.

Let us forth. Come, and taste life and pleasure,
 While every sense shall glow with a joy beyond measure.

[*They disappear in the air.*]

(ORCHESTRA ALONE.)

SCENE II.—*Auerbach's cellar in Leipzig.*

Drinking Chorus. Fill up again, with good Rhine wine !

Mephistopheles. Doctor Faust, here behold sons of mirth and of folly ;
 Of all good fellows these the gayest and most jolly !

Chorus.

When good red wine is freely flowing,
 A fig for the tempest outside !
 Fill and ne'er heed the wind that's blowing,
 By punch-bowl and pipe we'll abide !
 I love the glass that drowneth sorrow,
 Since I was born I ne'er walked straight,
 From my gossip the trick I borrow ;
 He ever had a rolling gait !

A few Voices.

Who knows a good song or a story ?
 Now our throats are tuned and clear,
 Come, Brander, sing, and gather fresh glory.

Brander. I do know one, 'tis my own, so hear.
Chorus. Well, begin! we're ready.
Brander. Let me stand steady,
 Then list while I sing a tale of woe.
Chorus. Bravo! bravo!

BRANDER'S SONG.

Brander. Master rat lived in the cellar,
 Fared on butter and on fat,
 And so stout did he grow that Luther
 Had envied the paunch of this rat.
 One day the cook with purpose deadly
 Laid poisoned meats upon his track;
 Oh! he writhed as though love possessed him,
 Or torn apart by wheel or rack!
Chorus. Or torn apart by wheel or rack!
Brander. So fiercely did the pangs assail him,
 He ran in and then ran out;
 He scratched and clawed, but naught availed him,
 In frantic rage he tore about.
 With pain and dismay sadly groaning,
 He madly rushed, in broad noon-day,
 To the kitchen, and there lay moaning
 As if in love-torments he lay.
Chorus. As if in love torments he lay.
Brander. Upon the hearth in anguish writhing,
 Still he hoped his doom to escape,
 And that within the oven hiding
 He'd find a shelter sure and safe.
 Then the cook came as he lay dying,
 And she laughed and mocked at his pain;
 Ha! ha! see, for love he is sighing—
 Love's torments have twitched him again!
Chorus. Love's torments have twitched him again!
Requiescat in pace, Amen!
Brander. A chorale! a fugue, an Amen!
 Let's improvise a good learned Amen!
Mephistopheles (aside to Faust.)
 But lend an ear to this, and, Doctor, you shall know
 How far stupidity and foolish mirth can go.

X *Chorus (fugue on the theme of Brander's song).* Amen, Amen, Amen!

Mephistopheles.

I' faith ! good sirs, but your fugue is splendid—
 So blended
 Religious feeling and science profound
 I really never heard ;
 It makes one almost feel to tread on holy ground ;
 Such pious sentiments abound
 As only are found
 When the Church, at close of her prayers, with one word
 Recalls their fervent spirit. Now, may I,
 In my turn, with a measure reply,
 That in tenderness will vie
 With your own, sirs ?

Chorus.

Ah ! his praises have a cynical air !
 Who is this person who mocks so freely—
 Pale-visaged, and red of hair ?
 No matter ! Let us hear ; sing, and away with care.

X Mephistopheles.

Once a king, be it noted,
 Had a fine lusty flea.
 And on this flea he doted,
 Cherished him tenderly.
 And he sent for his tailor
 Thus to the tailor he spake—
 "Please to measure this youngster,
 And coat and breeches make."

In velvet and in satin	But grievously tormented
He now was duly drest,	Were dames and lords at court,
Had jewels rare his hat in,	And did not dare resent it.
And a star decked his breast.	Queen and maids, every sort.
A star of great dimensions !	Howe'er our friends might rack them,
His kindred soon were there,	Were afraid e'en to scratch !
They titles got and pensions,	We scruple not to crack them
And courtiers grand they were.	And kill all those we catch.

Chorus.

Bravo ! ha ! ha ! bravissimo !
 We crack all those we catch.

Faust. Enough ! I would begone if thou canst show me nothing
 Better than this vile and brutal display.
 Such loud ignoble mirth fills my senses with loathing.
 If thou hast no softer joys, let's away !

Mephistopheles. This is not to your taste ; then come.

[*They are borne through the air upon Faust's cloak.*]

(ORCHESTRA ALONE.)

SCENE III.—*The Banks of the Elbe.**Mephistopheles.*

'Mid banks of roses
 Softly the light reposes ;
 On this fair fragrant bed,
 Rest, O Faust, rest thy head.
 Here slumber,
 While lovely visions haunt thy dream
 Of radiant forms, rare lips, and eyes that fondly beam.
 Round thy couch scented flowers their sweet heads are rearing ;
 Lulling sounds to enthrall with delight wait thy hearing.
 Oh, listen, for the spirits of earth and of air,
 Combined to please thine ear, their sweet concert prepare.

FAUST'S DREAM.

Chorus of Sylphs and Gnomes.

Dream, dream, happy Faust, for soon 'neath a veil
 Of purple and gold shall thine eyelids find rest ;
 Thy star shall shine in the high dome of heaven ;
 Dreams of delight and of love charm thy breast.
 Behold, on either hand,
 The fair scenes we discover ;
 Now leaf and blossom cover
 With beauty rare the land.
 The trees are gently swaying,
 And happy lovers pass,
 Beneath the shadows straying ;
 The briar and the rose
 Have woven tangled bowers,
 The soft vine-tendrils close
 Around the grapes and flowers.
 See, where the lovers stray,
 Forgetful of the morrow,
 In blissful joy to-day,
 Untouched by care or sorrow.

Mephistopheles and Chorus.

See, clad in beauty rare,
 Now comes a pensive maiden,
 And a tear trembles there
 Where Love's shafts should be laden—
 Faust, she shall be thine.

Faust (asleep).

Margaret ! Mine !

Chorus.

The lake extends it flood
 At the feet of the mountains;
 By the murmuring fountains
 Are the green pastures woo'd.
 There, the gay laughing choirs
 Re-echo o'er the plain;
 Here the music inspires
 The dance that none disdain;
 For some are boldly breasting
 The silvery torrent streams,

While milder swains are questing
 Their love in softer dreams.
 For e'en the timid nestling,
 Seeking shade and repose,
 With the gay zephyrs wrestling,
 Dares affront the sweet rose.
 All who'd attain love's rapture
 Must seek through earth and skies
 For the one star in Nature
 That dawned to glad their eyes.

Faust (asleep). Margaret! Mine!

Chorus. The maiden who loves thee,
 Oh, Faust, she shall be thine;

Mephistopheles. The charm is working,—his soul is mine!
 'Tis well, ye youthful sprites, your task is at an end,
 But still with charms the enchantment attend.

X
 BALLET OF SYLPHS.

The spirits of the air hover silently around Faust, and gradually vanish.

Faust (awakening). Oh, my Margaret!
 Is't a dream, or celestial image?
 Art' angel or real maid?
 Where is she gone? My love arrayed
 In beauty! Oh, heavenly visage!

Mephistopheles.

Come, then, and swiftly shalt thou go
 To the lowly cot where she dwelleth,
 Where thy love sits and softly telleth
 The fair thoughts from her soul shall flow.
 But see, a joyous throng of young students is massing—
 Before her door they now are passing.
 We'll mingle with the crowd, and unperceived draw near;
 Thus shalt thou soon approach thy dear;
 But thy transports restrain and my lessons retain.

X
 CHORUS OF STUDENTS AND SOLDIERS MARCHING TOWARDS THE TOWN.

Chorus of Soldiers.

Towns with their high battlements,
 Tower and wall;
 Fair maids with their haughty thoughts,
 Scorning us all.
 To glory they call us;
 Soon they both shall fall.
 No dangers appal us,
 How glorious our life?

The trumpet that calls us
 Our banner beneath,
 It summons to pleasure
 Or summons to death.
 Fair maid and city,
 Appeal to our pity,
 And yield in the strife.

Chorus of Students, Faust and Mephistopheles.

Jam nox stellata velamina pandit ; nunc bibendum et amandum est ! Vita brevis fugaxque voluptas ! Gaudeamus igitur, gaudeamus ! Nobis sub ridente luna, per urbem quærentes puellas eamus ! ut cras, fortunati, Cæsares dicamus ; veni, vidi, vici. Gaudeamus igitur !

INTERVAL OF TEN MINUTES.

PART III.

Margaret's dwelling. Drums and trumpets sound the retreat in the distance.

Faust.

Oh, welcome, gentle twilight, through this sanctuary shed,
Where love's delicious pain is sustained and fed.
Throbs my heart in love's throe—a soft emotion stealing
Comes like the breath of morn and pervades every feeling.
It is love enthral's me. Here calm and order dwell,
With content in this cell !
In poverty, what plenty ! what bliss imprisoned
Within these walls !
Innocent maiden, angel of heaven,
Who dost all things with beauty leaven,
Flooding my soul with rapture, what soft enchantments stream—
Here nature's loving hand formed that flower supreme.
Her sweet presence constraineth
My soul to peace,
Her spirit pure ordaineth
Respect and awe !

[*He walks about the room, examining its contents with tender eagerness.*]

Mephistopheles (enters hurriedly.) She draws near !

She must not see thee yet, hide thee here.

Faust. Heaven ! My heart o'erflows with fear and joy.

Mephistopheles.

I leave thee now awhile ; farewell ! The time employ
To win the maid, while my young sprites and I
Shall intone you a song—a joyful nuptial greeting. [*Exit.*]

Faust. Oh, my heart, still thy beating !

Margaret (enters with a lamp in her hand).

'Tis hot and sultry now ;

I feel, I know not how !

'Tis my dream yester-eve that so disturbs my spirit.

His image haunts me still—noble and fair and kind !
 My future love ! Yes he swore he would love me,
 And my heart answered his.
 Ah ! will my dream return—
 Return and bless me ? 'Tis folly !

[She sings while braiding her hair.]

✕

THE KING OF THULE.

There dwelt a king once in Thule
 Faithful and leal to the grave,
 And a cup of red, red gold had he,
 Which his dying mistress gave.

No treasure he held so dearly,
 And he drained it at every feast,
 And ever the tears would be rising
 Each time he from it did taste.

And when at the end he lay dying,
 He counted each tower and town,
 All his wealth and treasure dividing,
 But the goblet he kept alone.

He sat and feasted once more,
 His barons and knights at his knee,
 Within his lofty father's hall,
 In his castle on the sea.

There quaffed he his last cup, hasting,
 The royal old toper upstood,
 The hallowed goblet casting
 Into the swiftly rolling flood.

He saw it whirling, and drinking,
 And sink deep into the sea ;
 Then he felt his own eyes were sinking—
 Never, oh, never more drank he !

Ah ?

[Sighs deeply.]

SCENE II.—*Place in front of Margaret's house.*

EVOCATION.

Mephistopheles. Ye spirits of inconstant flame,
 Quickly fly ! I must have your aid.

* * * * *

Ye spirits of caprice, your assistance I claim
 To enchant and subdue, and bring to us this maid.

* * * * *

Dance ! in the name of the devil,
 Keep high the infernal revel.
 Ye minstrels of the abyss, my will must be obeyed !

X (ORCHESTRA ALONE. *Dance of Will-o'-wisps round Margaret's house.*)
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SERENADE AND CHORUS OF SPIRITS.

X *Mep.* To this lute I'll sing a serenade—one that shall win the lady ;
It is moral, her taste to suit.

“ Dear Katherine, why
To the door of thy lover
Drawest thou nigh—
Why there timidly hover ?

Oh, sweet maiden beware !
Come away, do not enter ;
It were folly to venture—
Refrain, nor enter there.

Ah ! heed thee well, fair lass,
Less thy lover betray thee ;
Then good night, alas !
From ill-hap what shall stay thee ?

But let thy lover prove
The truth of his advances ;
When the ring brightly glances,
Ah ! then believe his love.”

Hush ! Now vanish all. Be silent,
And listen to the cooing of our doves.

X SCENE III.

Margaret (*seeing Faust*). Great Heaven ! what see I !
Is it a dream—dare I credit mine eyes ?

Faust. Angel of light, whose celestial image,
Before mine eyes beheld thee, usurped my bosom's throne ;
At last I see thee near, and from thy lovely visage
The jealous cloud that held thee enwrap, now is flown !
Margaret, I love thee !

Margaret. You know my name, and love me ?
And I know yours as well—Faust !

Faust. My name thou dost tell !
The music of thy voice makes it blessed for ever.

Margaret. I saw you in my dream, such as I see you now.

Faust. In thy dream !

Margaret. Even your voice I know ;
I shall forget you never !

Faust. And love me, too ?

Margaret. I've—thought of you.

Faust. Margaret, I adore thee !

Margaret. Yes, my heart went before thee—
Ere I saw thee, was thine.

Faust. Margaret, thou art mine !

Margaret. Form of my dream, thy dear and noble image,
Before mine eyes beheld thee, usurped my bosom's throne ;
At last I see thee near, and from thy loved visage
The jealous cloud that held thee enwrap, now is flown.

Faust. Angel of light, whose celestial image,
Before mine eyes beheld thee, usurped my bosom's throne ;
At last I see thee near, and from thy lovely visage
The jealous cloud that held thee enwrap, now is flown.
Margaret, my queen, I love thee !

Margaret. Oh, what strange new enthralment
Makes my heart softly beat !

Faust. Yield to the ardent devotion
That I lay at thy feet !

Margaret. Such mingled thoughts of joy and fear appal me.

Faust. To endless joy—endless love—do I call thee—Come !

Margaret. Why do tears arise—
All unbid—to mine eyes ?

Faust. Come !

Mephistopheles (*enters suddenly*).
'Tis late ; we must begone.

Margaret. Who is that man ?

Faust. A fiend !

Mephistopheles. Nay, a friend.

Margaret. He is one
Who strikes fear to the heart !

Mephistopheles. I doubt not I'm unwelcome.

Faust. Who bade thee come ? Depart !

Mephistopheles. I came to warn the maiden
What danger is at hand ; for, aroused by our song,
The neighbours hither come ; man and maid troop along,
Laughing, they call on Margaret ; some her mother are warning,
And she will soon be here.

Faust. Oh, horror !

Mephistopheles. Come, disappear !

Faust. Cruel illusion !

Mephistopheles. At dawn you'll meet again ; let that consolation
Sooth the anguish of parting.

Margaret. Till to-morrow, O Faust ? though with thee is departing
The brightness of the day.

Faust. Farewell, then, bright array
Of hopes that filled my bosom ! Farewell, thou feast of love
That mocked my longing heart.

Mephistopheles. From here we must remove !

Faust. Oh, will ye come again, blissful fugitive hours,
Bringing balm to the pain that now my heart devours ?

Mephistopheles. The crowd is nearing ; we must away.

Chorus of Neighbours.

Hollo ! Mistress Martha, see to your daughter's safety !
The warning only comes in time
If her gallant you wish to lime !
Come home, good dame, or woe betide the maiden's surety !

Margaret. Heaven ! dost thou hear those cries ? Woe is me if they enter
And thy presence here surprise !

Mephistopheles. Come, or they will torment her.

Faust. Oh, despair !

Mephistopheles. This is folly !

Margaret. Farewell ! That little gate
Through the garden doth lead.

Faust. Oh, my love ! Cruel fate !

Mephistopheles. To the gate, to the gate.

Faust. At last I've seen thee near, fairest treasure of nature !
Love's delight hath appeared, and hath called me to life.
Fair love, thou hast enthralled with delight and with rapture !
The heart that's henceforth thine ! With hope my breast is rife !

Margaret. Dearest Faust, my beloved, I do give thee for ever
My promise and my love ! with hope my breast is rife.
To lose thee were to die, but e'en death cannot sever
Hearts so faithful. Love appeared and called me to life !

Mephistopheles. Thou art mine ! And now shall thy proud nature,
Haughty Faust, be enslaved for ever. mine thy life !
Empty hopes within thy breast are rife,—
To me they bind thee fast—thy delight and thy rapture:

Chorus. If her gallant you wish to lime,
Come home, good dame, or woe betide the maiden's surety !
Hallo ! Mistress Martha, see to your daughter's safety !
Ha ! ha ! ha ! hallo !

PART IV.

Margaret's Chamber.

Margaret.

<p> Ah, me, my heart is heavy, My peaceful days are gone, All in sadness departed, For evermore are flown. When my love is not near me The dark grave do I see, And all the world is changed,— Changed, ah, so bitterly ! Alas ! my brain is turned, And my mind is distraught ; My senses ever wander, Pondering one sad thought. His form so noble haunts me, His lofty bearing high ; The lip that smiled so softly, The glance of his eye ; </p>	<p> His voice, the magic flow Of his words, and the bliss In the clasp of his hand, And,—ah me, his kiss ! To greet him from my window Do I gaze all the day, And I stir out if meet him I only—only may. For him doth my bosom Ever cry out and pine ; Oh, if I might but clasp him And keep him ever mine ! Once again to behold him And kiss him fain were I ; E'en death itself were blissful In one last kiss to die. </p>
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Distant Chorus of Soldiers.

Drums and trumpets are sounding the retreat.

Chorus of Soldiers. The trumpet that calls us
 Our banner beneath,
 It summons to pleasure
 Or summons to death ;
 No danger appals us,—
 How glorious our life !

Margaret. I hear the sounds that summon all the town to repose ;
 Those joyous strains attend and cheer the daylight's close.
 On such a night as this
 Did love come to my heart and awoke it to bliss.

Chorus of Students. Jam nox stellata volamina pandit.
 Per urbem quærentes puellas eamus.

Margaret. He cometh not, alas !

SCENE II.—*Forests and caverns. Invocation of Nature.*

Faust. Majestic Spirit, calm and resistless power,
 Oh, Nature, thou hast given peace to my tortured soul !
 In thy might thou doth soothe the tumultous throbbing
 That my bosom upheaved, calling me back to life.
 Howl, thou boisterous storm, and roar, ye mighty forests,
 With crash and wail of tangled boughs,
 While foaming rolls the torrent ;
 To your sovereign voice my soul thrills with delight.
 Oh, woods, and hills, and streams !
 With sheen of silver rises the clear pale moon,
 And mounts the heavens as I gaze,
 Her radiant beauty shedding o'er my spirit
 Holy peace and calm joy.

*Mephistopheles appears among the rocks. Sounds of a hunt are heard
 in the distance at intervals.*

Mephistopheles. In that azure vault,
 Tell me, dost thou perceive the star of constant love ?
 Its influence, my friend, would greatly now avail.
 For here thou dost but dream, while that poor gentle love,
 Your Margaret—

Faust. Oh, cease !

Mephistopheles. With thee will naught prevail ?
 Thou lov'st no more. Into a dungeon thrown !
 A murderess condemned, death she awaits alone.

Faust. What !

Mephistopheles. The hunters I hear who are passing this spot.

Faust. In prison ! waiting death ! Thou art jesting with me.

Mephistopheles. A certain simple cordial given to her by thee,
 A poison innocent, to make her mother sleep
 While you your nightly visits paid,
 Was cause of all the ill. Alone with thee to keep
 The vigils of the night, the anxious foolish maid
 Too potent made the draught, so the old lady died.
 Canst thou now grasp the truth ?

Faust. Treacherous monster !

Mephistopheles. Betide
 What may, for thy love she is doomed.

Faust. Ah no !
 Save her ! This work is thine.

Mephistopheles. Ah! the blame then is mine!
 Thus you your weakness show!
 Vain, foolish, human race. Ah well!
 To ope the door, I still am master of the spell.
 But what hast done for me,
 Since I thy slave have been?

Faust. What wouldst thou have?

Mephistopheles. From thee?

Only thy signature there
 To this old musty deed,
 To serve me to-morrow, thy oath, sign and swear,
 And this instant from prison Margaret shall be freed!

Faust. What boots to-morrow, fiend? 'tis to-day thou must save her.
 The parchment!—(*He signs.*) Behold, 'tis done! And now
 swiftly away
 To the cell where in fear and in sorrow she's pining,—
 Margaret, I come!

Mephistopheles. What, ho! Vortex Giaour!
 On these two dusky steeds, quick, let us away,
 And fly swift as the wind the arm of justice to play.

X SCENE III.—*The course of the abyss. Faust and Mephistopheles
 galloping on two black horses.*

Faust. Through my heart her sad voice is ringing mournfully—
 Alas! and woe is me!

Chorus of Peasants (kneeling by a wayside Cross).
 Sancta Maria, ora pro nobis.
 Sancta Magdalena, ora pro nobis.

Faust. Take heed! a pious crowd of poor women and children
 Kneel around yon Cross.

Mephistopheles. Never heed them,—let us on!

Chorus. Sancta Margarita, ora pro nobis. Ah!
 [*The women and children disperse in alarm.*]

Faust. See, a hideous shape pursues us with loud cries.

Mephistopheles. Thou art dreaming!

Faust. What a host of foul birds fills the skies!
 With dismal shriek round my head they are whirling.

Mephistopheles (slackening his speed). The passing bell I hear.
 For Margaret 'tis tolling.
 Art' afraid to go on? (*They halt.*)

Faust. No, the goal must be won!

(ORCHESTRA ALONE.)

* * * * *

*[They resume their course with redoubled speed.]**Mephistopheles.* On! On! On!*Faust.* On every side, dost' see, spectral forms are arising!
There the skeletons dance,
While ghastly laugh and gesture the foul horror enhance.*Mephistopheles.* On! On!Think of saving thy loved one,
And heed not these ghosts!

(ORCHESTRA ALONE.)

* * * * *

Faust (horror-stricken). Our horses are shuddering,
Transfixed with terror,
Before those dread hosts!
The earth seems to roll
And tremble beneath me.
The loud crashing thunder
Bewilders my soul!
It raineth blood!*Mephistopheles.* Infernal cohorts triumph,
And let the boastful trumpet flourish;—
His soul is mine for evermore!*Faust.* Oh, horror! *[They plunge into the abyss.]*SCENE IV.—*Pandæmonium. Chorus of Lost Souls and Demons*
in infernal language.

Has, Irimiru Karabrao?

*The Princes of Darkness.*Hast thou conquered this proud immortal soul,
And enslaved it, Mephisto, for aye?*Mephistopheles.*—I have conquered this soul.*The Princes.* Then did Faust freely sign
The dread act that did yield up his soul to our fires.*Mephistopheles.* Of free will did he sign.*Infernal orgy. Triumph of Mephistopheles.*

Chorus. Tradioun marexil, tradiuxe burrudixe
 For my dinkorlitz O meri Kariu omevixe
 Uraraike
 Muraraike.
 Diff, Diff merondor mit aysko
 Has, has, Satan, Belphegor, Mophisto,
 Has, has, Kroix, Astaroth, Belzebuth,
 Sat rayk irkimour.

EPILOGUE.

On earth. Bass voices only.

And then hell's gates were still.
 The seething sound alone of the vast lakes of fire.
 The gnashing teeth and wail that dread torments inspire
 Alone were heard above; whilst in the depths profound,
 In dread mystery drown'd, was wrought an awful deed

Chorus. An awful deed!

The heavens. Chorus of Celestial Spirits.

Laus, Hosanna!
 Receive a contrite soul, O LORD.

MARGARET'S APOTHEOSIS.

Silence. Harmonious sounds.

A voice on high. Margaret, rise!

Chorus. Ascend on high, innocent spirit!
 Once misled by earthly love,
 But now restored to thy primitive beauty,
 Thou shalt see the realms above.
 Come, the heavenly choir
 In joyous strains conspire
 To greet thy ransomed soul
 In the courts of the blest.
 By tribulation tried,
 Thy faith and hope have saved thee
 From the world's raging tide.
 Rise, Margaret, rise!

Chester, July 23rd 1888-

Margaret — Miss Mary Davis
James — Lloyd
Mystic Notes — Santley
New and revised edition.
Brancker — Brereton

Edited by
DR. LEOPOLD DAMROSCH.

June 5 - Feb. 21, 1922
Windsor Choir
& Philadelphia Ad.
Fischer, conductor

The
DAMNATION
OF
FAUST.

Dramatic Legend in 4 Parts,

BY

HECTOR BERLIOZ.

Performed for the first time in America Feb. 12th 1880, by
the Symphony Society, assisted by the Oratorio and Arion Societies,
of New York, under the direction of Dr. L. Damrosch.

Separate Chorus parts with English and German words.

NEW-YORK. G. SCHIRMER.
35 UNION SQUARE.
Near 17th St West Side.

1. SUCKLING & SONS,
TORONTO.

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M
1563
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1830

7.12.53
7.12.53



THE DAMNATION OF FAUST.

(*FAUST'S VERDAMNISS.*)

LEGEND IN 4 PARTS.

PART I.

(*ERSTER THEIL.*)

H. Berlioz.

Andantino placido. (♩ = 152.)

Plains of Hungary.
Ebene in Ungarn.

PIANO.

p dolce ed espressivo.

SCENE I.

Faust alone in the fields. Sunrise.

Faust allein im Freien bei Sonnenaufgang.

The win - - ter has de -
Der Win - - ter zog hin -

pp

p

part - ed, spring is here!
weg; der Lenz ist da.

Riv - er and brook a - gain are flow - ing
Er be - freit Ström' und Bäche

free, —
wie - der,

Be - hold,
Und sich,

from the dome of heav - en pour - ing forth,
 von dem Him - mels - dom her - nie - - der,

fresh splendor breaks and glad - ness ev' - ry - where.
 strömt jun - ges Licht neu-es Glück fern und nah.

mf *f*

p *cresc.* *f*

A

FAUST.

I greet with
Ich grü - ße

dim. *p* *ppp una corda.*

joy the cool, re -
froh den Hauch der

viv - ing breath of morn - ing.
fri - schen Mor - gen lüf - te.

I
In

drink full draughts of soft, de -
rol - len Zü - gen schlürf' ich

li - - - cious bal - - -
 sü - - - sse Bal - - - sam - düf - - -

ppp tremolo.

sam. I hear the
 te Ge - sung füllt die Na -

p

birds a - wake midst the weeds, the low deep murmur - ing of
 tur, Tö - nend regt sich der Hain und murmelnd mischt ein Ton von

f *pp* *f*

Red. *** *Red.*

waves and wa - ter - reeds:
 Laub und Quell' sich ein.

cresc.

Oh! joy, oh joy, to dwell with - in the lone - ly for - est.
 O sü - sses Glück, im stil - len Schoos der Wäl - der le - ben!

f *p*

far from the crowd-ed world and all its
fern al - ler Men - schen - brut und fern von ih - rem

striv - ing!
stre - ben.

perdendosi.

pp

poco f

p *mf*

Piccolo. *p* *mf*

Horns.

*) Accentuate, but not too strongly, in the Horn and Piccolo parts, the fragments of the roundelay of the peasants, and of the fanfare in the Hungarian March, soon to be heard entire. These are distant rural and warlike sounds which begin to disturb the calm of the pastoral scene.

**) Man betone, doch nicht zu stark, die Bruchstücke des Bauerntanzes und der Fanfare im Ungarischen Marsch, die man bald ganz hören wird. Es sind nämlich ferne ländliche und kriegerische Klänge, welche die Stille der Landschaft schon zu stören anfangen.*

Piccolo.
8
Horns.

First system of the musical score. It features a piano accompaniment with a steady eighth-note pattern in the right hand and a more complex rhythmic pattern in the left hand. The woodwinds, including the Piccolo and Horns, have melodic lines with some triplets and eighth-note patterns.

Piccolo.
8
Horns.

Second system of the musical score. The piano accompaniment continues with similar rhythmic patterns. The woodwinds have more active melodic lines, with the Piccolo and Horns playing triplets and eighth-note figures. The system ends with a measure marked 'cresc.' (crescendo).

8
D
f
tre corde

Third system of the musical score. This system begins with a key signature change to D major, indicated by a large 'D' in a box. The piano accompaniment becomes more rhythmic, featuring sixteenth-note patterns. The woodwinds play sustained chords and moving lines. The system concludes with a forte ('f') dynamic and the instruction 'tre corde'.

8
f

Fourth system of the musical score. The piano accompaniment continues with sixteenth-note patterns. The woodwinds have melodic lines, with the Piccolo and Horns playing eighth-note figures. The system ends with a forte ('f') dynamic.

ppp
p

Fifth system of the musical score. The piano accompaniment features a series of chords in the right hand and a moving line in the left hand. The woodwinds play sustained chords. The system includes dynamic markings of 'ppp' (pianissimo) and 'p' (piano).

Horns.
3
Piccolo.
8

Sixth system of the musical score. The piano accompaniment continues with a steady eighth-note pattern. The woodwinds, including the Horns and Piccolo, have melodic lines with some triplets and eighth-note patterns.

poco f *poco f* **Horns.**

Horns. *cresc.*

cresc. *tremolo.* *ff*

*Re. * Re. * Re. **

tremolo.

*Re. * Re. * Re. * Re. **

f pp *ff* *dim.*

pp *p* *pp*

SCENE II.

Allegro. (twice as fast.) *) **ALTOS.**

CHORUS.

The shep-herd donned his best ar-
Der Schü-fer putz-te sich zum

Dance of Peasants.
(*Bauern Tanz.*)

mf

ray, wreath and jack - et and rib-bons gay, — Oh, but he, — but
Tanz, Band und Flit - ter schmückt sei-nen Kranz, — ei, wie schmuck war der

cresc.

he was smart to see, The cir-cle closed round the lin-den-tree, All danced and
Bur-sche an-ge-so-gen! schon um die Lin-den war es voll. und Al-les

sprang. All danced and sprang, all danced and sprang; like mad-men danced a-
tunzt und springt um-her wie toll, und Al-les springt und tunzt wie

*) In case this melody should be too high for the Alto voices, it might be sung by the Soprani, the Alto voices coming in at the sign +).

*) Für den Fall, dass die folgende Melodie den zur Verfügung stehenden Altstimmen zu hoch liegt, kann man dieselbe von den Sopranstimmen singen lassen — die Altstimmen würden dann erst bei +) eintreten.

SOPR. I.
Hur - rah, huz - za tra la la la la la la la la,
He juch he! he juch he! juch hei - sa he! juch juch he!

SOPR. II.
way. Hur - rah, hur - rah, huz - za tra la la la la The
toll, he juch! he juch he! he juch he! juch hei - sa he! juch juch he! so

TEN. II. The so

BASS.
fid - dle - bows went merri - ly, hur - rah, huz - za tra la la la la
ging der Fie - del - bo - gen, he juch he he juch he! juch hei - sa
fid - dle - bows went merri - ly, hur - rah, huz - za tra la la la la
ging der Fie - del - bo - gen, he juch he he juch he! juch hei - sa

la la la la ha ha ha ha tra la la
he juch juch he! he juch he juch he juch hei - sa
la la la la ha ha ha ha tra la la
he juch juch he! he juch he juch he juch hei - sa
la la la la ha ha ha ha tra la la
he juch juch he! he juch he juch he juch hei - sa
la la la la ha ha ha ha tra la la
he juch juch he! he juch he juch he juch hei - sa

la la la la he! juch he juch la he

la la la la he! juch he juch la he

la la la la he! juch he juch la he

ho! ho! ha.

sf *p* *f*

E Andantino.

FAUST.

What mean these
Was tönt con

Andantino.

pp

Presto.

cries, these songs, that dis- tant noise?
fern? der Freu- de hel- ler Klang.

Tra Juch

la la la la
he juch he juch

Tra Juch

la la la la
he juch he juch

Tra Juch

la la la la
he juch he juch

Ho!

Presto.

mf *f*

la la la tra la la la la la la la la la la la la la
 he! juch hei-sa hei-sa he juch he juch he! juch hei-sa hei-sa he

ho! ho! ho! ho! ho! ho!

tra la la la la la la la la la la la la la la la
 juch he juch he! juch he! juch hei-sa hei-sa he! juch he juch he juch

tra la la la la la la la la la la la la la la la
 juch he juch he! juch he! juch hei-sa hei-sa he! juch he juch he juch

tra la la la la la la la la la la la la la la la
 juch he juch he! juch he! juch hei-sa hei-sa he! juch he juch he juch

ho! ho! ho! ho! ho!

la la la la la la la la la la la la la la la
 he he he he he he he he he he he he he he he

ho! ho! ho! ho! ho!

Andantino.

Andantino.

pp

It is the vil - lage folk at ear - ly dawn, who dance and
 Das Land - volk ju - belt dort munter tönt ihr Ge - sang, man tanzt frischeuf dem

una corda

sing up - on the gras - sy lawn, my dark - ened soul be -
 Plan Hier o Volk ist dein Him - mel er - füllt von Leid sieht mein

Allegro. Sop. II.

grudg - es them their joys. But nim - bly
 Aug' ihr Ge - tüm - mel. Doch hur - tig

Allegro.

pp *tre corde* *f* *mf*

speeds it in the ring, right and left they dance and swing: Skirts are
 rings im Krei - se gings und sie tanz - ten rechts, tanz - ten links, rechts und

fly - ing, are fly - ing as they skip; they all grow red, they all grow warm,
 links dass em - por die Rö - che flo - gen, sie wur - den roth, sie wur - den warm.

they all grow warm. Take breath a mo - ment, arm in arm, take
 mur-den roth und warm und ruh - ten ath - mend Arm in Arm ruh - ten

sf
 Hur - rah huz-za tra la la la la la la la la
 He - juch he! he juch he! juch hei-sa he! juch juch he.
 breath a mo-ment, arm in arm, hur - rah, huz-za tra la la la la la la la la, Up-
 ath-mend Arm in Arm he juch he juch he! he juch he! juch hei-sa he! juch juch he. Und
 Ten. II. Up
 Und

sf *sf*

f
 Hur - rah, huz-za tra la la la la la la la la ha
 He - juch he he juch he juch hei-sa he! juch juch he! he
 on the hip the el - bow, hur - rah, huz-za tra la la la la la la la la ha
 Hüft' an El - len bo - gen he juch he he juch he juch hei-sa he! juch juch he! he
 on the hip the el - bow, hur - rah huz-za tra la la la la la la la la ha
 Hüft' an El - len bo - gen he juch he he juch he juch hei-sa he! juch juch he! he
 Hur - rah huz-za tra la la la la la la la la ha
 He - juch he he juch he juch hei-sa he! juch juch he! he

f *f*

ha juch ha he ha juch ha he tra la la la hur-rah, huz-he! juch hei-sa

ha juch ha he ha juch ha he tra la la la hur-rah, huz-he! juch hei-sa

ha juch ha he ha juch ha he tra la la la hur-rah, huz-he! juch hei-sa

ha juch ha he ha juch ha he tra la la la hur-rah, huz-he! juch hei-sa

unis.

za! he!

za! he!

za! he!

za! he!

TEN.

Be not fa-mi-liar, then she
Und thu' mir doch nicht so ver-

sotto voce.

cried, ma - ny men - de - ceive their bride. Ah, how ma - ny have
 traut, denn wie Mancher hat sei - ne Braut arg ge - täuscht, arg be

pp

mf

cheat - ed and have lied: But he per - suad - ed her a - side, per -
 lo - gen und be - tro - gen, er lockt sie schmei - chelnd doch bei seit, sie

mf

suad - ed her a - side, And e - choed from the lin - den-tree, and
 schmei - chelnd doch bei seit. Und von der Lin - de scholl es weit, rings

BASS I.

And e - choed from the lin - den-tree and
 Und von der Lin - de scholl es weit, rings

mf

sf

Hur - rah, huz - za! tra la la la la
 He juch he he juch he! juch hei - sa

Huz - za hur - rah, huz - za! tra la la la la
 He juch he juch he he juch he! juch hei - sa

e - choed from the lin - den-tree, hur - rah, huz - za! tra la la la la
 um, rings um scholl's weit he juch he juch he he juch he! juch hei - sa

e - choed from the tree, **TUTTI.** ha ha
 um, rings um scholl's weit juch he!

sf

la la la la.
he! he juch he!

la la la la. The shout - ing and the fid - dles. Hur - rah, huz - za tra la la la la
he! he juch he! Ge schrei und Fie - del bo - gen. He juch he he juch he he hei - sa

la la la la. The shout - ing and the fid - dles. Hur - rah, huz - za tra la la la la
he! he juch he! Ge schrei und Fie - del bo - gen. He juch he he juch he he hei - sa

Hur - rah huz - za tra la la la la
He juch he he juch he he hei - sa

la la la la ha ha ha ha tra la la
he juch juch he! he juch he juch he juch hei - sa

la la la la ha ha ha ha tra la la
he juch juch he! he juch he juch he juch hei - sa

la la la la ha ha ha ha tra la la
he juch juch he! he juch he juch he juch hei - sa

la la la la ha ha ha ha tra la la
he juch juch he! he juch he juch he juch hei - sa

la, hur - rah huz - za!
he! juch hei - sa he!

la, hur - rah huz - za!
he! juch hei - sa he!

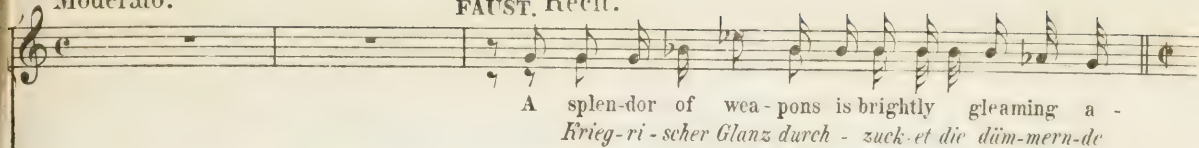
unis

la, hur - rah huz - za!
he! juch hei - sa he!

f

Moderato.

FAUST. Recit.



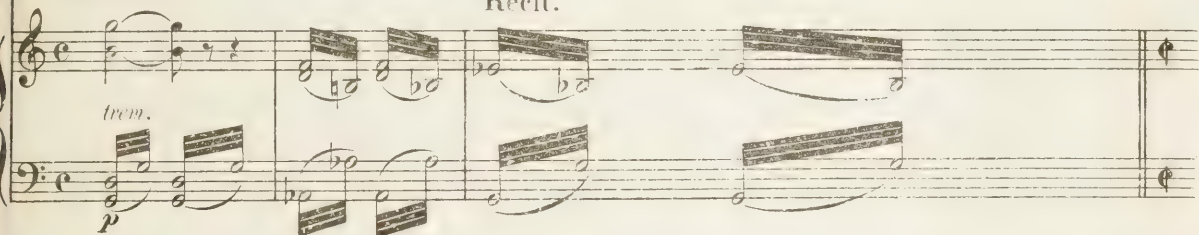
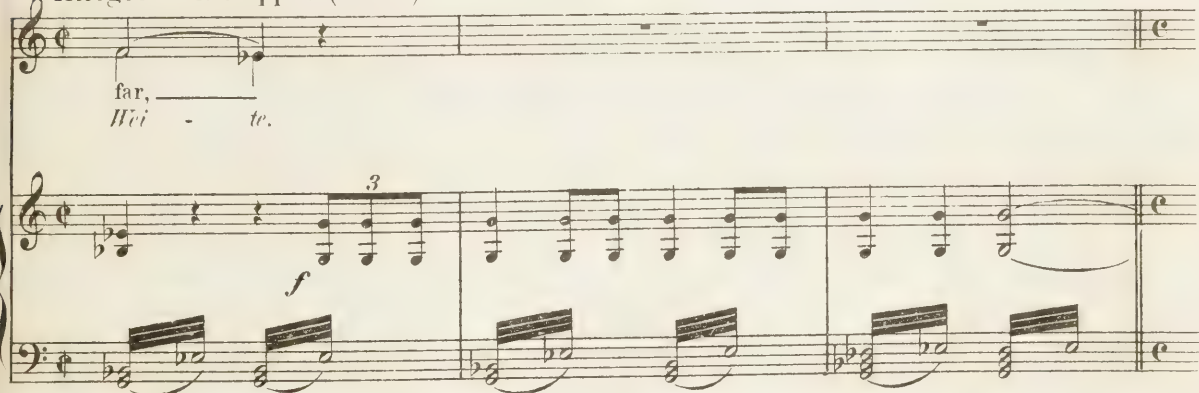
SCENE III.

(Another part of the plain; — An army advancing.)

(Ein anderer Theil der Ebene. — Ein vorrückendes Heer.)

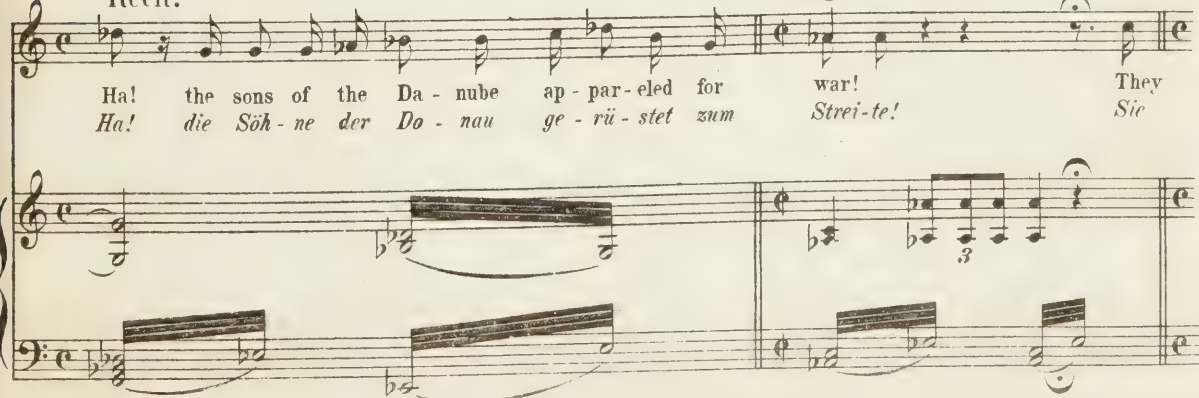
Moderato.

Recit.

Allegro non troppo. ($\text{♩} = 88$.)

Recit.

Allegro.



Recit.

gal - lop so proud - ly a - long: how spar - kle their
rei - ten so freu - dig ein - her wie fun - keln ih - re

Allegro non troppo. (♩ = 88.)

eyes, how flash their shields!
Au-gen und wie blitzt ihr Ge - wehr!

trem.

f

Recit.

All hearts are thrilled, they chant their bat - tle's - sto - ry -
Froh pocht beim Schlacht - ruf das Herz der Ge - nos - sen

Allegro.

p *mf* *cresc.*

My heart a - lone is cold, all un - moved, ev'n by glo - ry.
Doch das Mei - ne bleibt kalt, selbst dem Ruhme er - schlos - sen.

ff

Allegro marcato. $\text{♩} = 88$.

Hungarian
March.
(Ungarischer
Marsch.)

(The army passes by. Faust withdraws.)
(Das Heer zieht vorüber, Faust entfernt sich.)

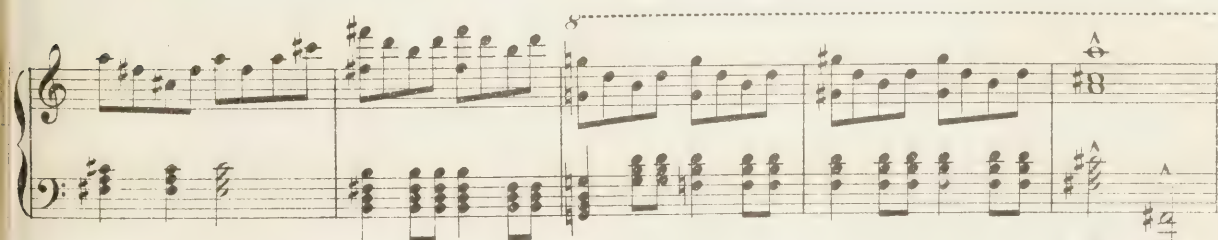
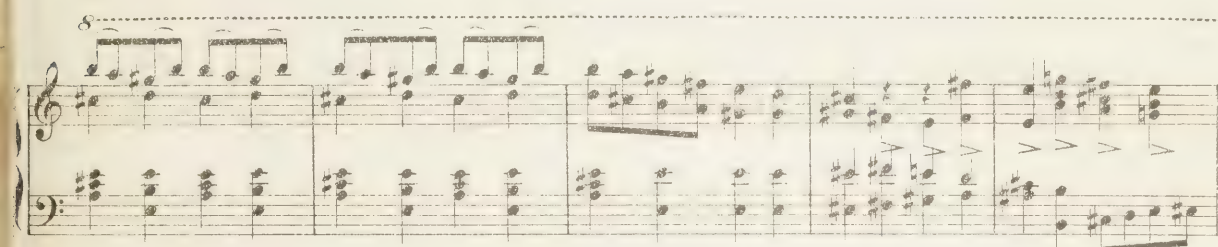
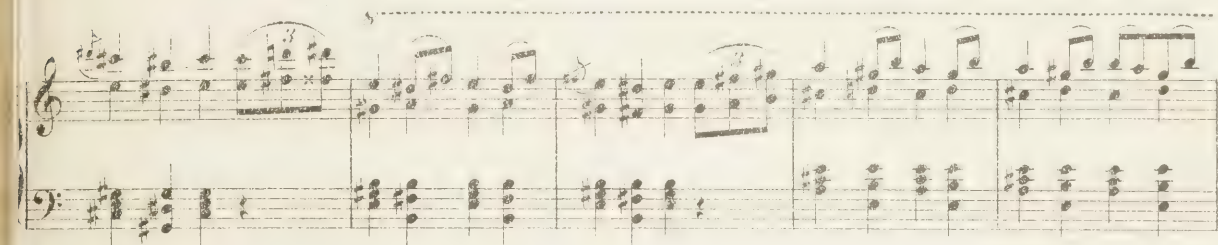
This page contains seven systems of musical notation, each consisting of a treble and a bass staff. The key signature is D major (two sharps). The notation includes various musical elements such as notes, rests, and dynamic markings.

- System 1:** Treble staff starts with a second ending bracket. Bass staff has a piano (*p*) marking and a sixteenth-note pattern.
- System 2:** Treble staff has a piano (*p*) marking. Bass staff has a piano (*p*) marking and a sixteenth-note pattern.
- System 3:** Treble staff has a second ending bracket. Bass staff has a forte (*f*) marking and a sixteenth-note pattern.
- System 4:** Treble staff has a triplet marking (*3*). Bass staff has a forte (*f*) marking and a sixteenth-note pattern.
- System 5:** Treble staff has a piano (*p*) marking. Bass staff has a piano (*p*) marking and a sixteenth-note pattern.
- System 6:** Treble staff has a forte (*f*) marking. Bass staff has a piano (*p*) marking and a sixteenth-note pattern.
- System 7:** Treble staff has a first ending bracket (*1.*) and a second ending bracket (*2.*). Bass staff has a piano (*p*) marking and a sixteenth-note pattern.



This page contains six systems of musical notation, each consisting of a treble and bass staff. The music is written in a key with one sharp (F#) and a common time signature. The notation includes various musical elements:

- System 1:** Features a continuous eighth-note pattern in the treble staff and a bass staff with triplets and a forte (*f*) dynamic marking.
- System 2:** The treble staff has a melodic line with a flat (Bb) and a dotted note. The bass staff features a rapid eighth-note pattern marked *ff* (fortissimo).
- System 3:** Both staves continue with rapid eighth-note patterns, with the treble staff marked with an octave sign (*8*).
- System 4:** Similar to the previous system, with rapid eighth-note patterns in both staves and an octave sign in the treble.
- System 5:** The treble staff has a melodic line with a sharp (F#) and a dotted note. The bass staff features a rapid eighth-note pattern marked *ff*.
- System 6:** The treble staff has a melodic line with a sharp (F#) and a dotted note. The bass staff features a rapid eighth-note pattern marked *ff*.



(NORTH GERMANY.)
(IN NORD-DEUTSCHLAND.)

SCENE IV.

Largo sostenuto. (♩ = 72.)

PIANO.

(Faust alone in his study.)

(Faust allein in seinem Studirzimmer.)

*pp**pp*

FAUST.

With - out re - gret I — left the smil - ing mea - dows, Where grief pursued me
 Nichts zer - streut mei - nen Gram Von den lu - chen - den Au - en Reht'ich be - trübt zu

still,
 rück.

And with
 Wie ver

pp

out de - light
 gnügt war ich sonst,

I now greet our haugh - ty moun - tains:
 mei - ne Ber - ge zu schau - en;

To my home I re-turn, Still is sor-row my guest. Ah, I
Al-le Lust ist nun hin, O ver-hass-tes Ge-schick! Heisst denn

suf-fer, I suf-fer! Star-less night, — spread-ing far — her
le-ben nur lei-den? Tie-fe Nacht — füllt mit Schau-ern das

p

si-lence and her shades, adds an-o-ther sor-row, an-o-ther sor-row to
en-ge dum-pfe Haus. Hier mein Le-ben ver-trau-ern, Hier müh-sam atk-men, das

p

my troubled heart.
wä-re mein Loos?

pp

For
Nicht

me. for me a - lone. O Earth, thou hast no flow'rs.
 Blu - men, nur ein Grab beut mir der Er - de Schooss?

Where
 Hut die

Recit.
 shall I find that which my soul de - sires? Vain - ly I
 Hilt nur für mich kei - ne Blü - then und Freuden. Bleibt mei - ne Schn - sucht

Largo. Recit.
 seek, it flies my ea - ger quest. Enough! we'll make an
 leer? So will ich end - lich scheiden. Ich muss! Es drängt mich

Allegro. Lento.
 end! fort. But Doch I ich trem - ble! Why
 Why O

Allegro.

trem - ble thus at the a - byss that be - fore me yawns? O
 nein! Her - Ab - grand that sich auf, mich vom Schmerz zu be - frei'n. Nun

cup, too long de - nied to my most ar - dent wish - es! Come.
 komm' her - ab. kry - stall - ne rei - ne Schö - le. Her -

poco f > p

crise.

vi - al, from thy shelf. I the poi - son will drain
 vor der ed - ler Saft. Ich ver - trau' der - ner Macht;

crise.

f

which must give me new light. or for aye end my woes!
 Du führst mich, sei's zum Licht. sei's zur ew - i - gen Nacht!

ff

ff

(He lifts the cup to his lips.)
 (Er setzt die Schale an den Mund.)

Easter Hymn.
 (Oster Hymne.)

Religioso moderato assai.
 (♩ = 69.)

sempre più f

p

Pa. *

FAUST.

p What music!
Was hör'ich?

1st SOPRANOS. *p*
Christ is ri - sen from the dead!
Christ ist heu - te auf - er - stan - den!

2nd SOPRANOS. *p*
Christ is ri - sen from the dead!
Christ ist heu - te auf - er - stan - den!

1st TENORS. *p*
The gloom-y a -
Be - siegt ist der

2nd TENORS. *p*
The gloom-y a -
Be - siegt ist der

1st BASSES. *p*
The gloom-y a -
Be - siegt ist der

2nd BASSES. *p*
The gloom-y a -
Be - siegt ist der

f *p*

*Red. ** *Red. ** *Red. ** *Red. ** *Red. ** *Red. **

Red. *

TEN. I.
bode of de - cay for - sak - ing, To the heav'n - ly
Tod. Le - bend hat nach o - ben Christus sich er -

TEN. II.
bode of de - cay for - sak - ing, To the heav'n - ly
Tod. Le - bend hat nach o - ben Christus sich er -

BASS I.
bode of de - cay for - sak - ing, To the heav'n - ly
Tod. Le - bend hat nach o - ben Christus sich er -

BASS II.
y a - bode of de - cay for - sak - ing, To the heav'n - ly
ist der Tod. Le - bend hat nach o - ben Christus sich er -

f *p*

gate — trans — fig — ured he mounts. Whilst to — end — — less
 ho — ben Christ ist bei Gott Ach — der — Mei — — ster

gate — trans — fig — ured he mounts. Whilst to — end — — less
 ho — ben Christ ist bei Gott Ach — der — Mei — — ster

gate — trans — fig — ured he mounts. Whilst to — end — — less
 ho — ben Christ ist bei Gott Ach — der — Mei — — ster

gate — trans — fig — ured he mounts. Whilst to — end — — less
 ho — ben Christ ist bei Gott Ach — der — Mei — — ster

joys — ce — — les — — tial He swift — ly is borne up on
 liess — die Sei — — nen Auf Er — den uns schmach — tend zu —

joys — ce — — les — — tial He swift — ly is borne up on
 liess — die Sei — — nen Auf Er — den uns schmach — tend zu —

joys — ce — — les — — tial He swift — ly is borne up on
 liess — die Sei — — nen Auf Er — den uns schmach — tend zu —

joys — ce — — les — — tial He swift — ly is borne up on
 liess — die Sei — — nen Auf Er — den uns schmach — tend zu —

high, — We his lov — ing chil — dren are
 rück, — Oh — ne Stütz' und Stab Wir be —

high, — We his lov — ing chil — dren are
 rück, — Oh — ne Stütz' und Stab Wir be —

high, — We his chil — dren are left to lan — guish here be —
 rück, — Oh — ne Stütz' und Stab, Wir be — wei — nen des Mei — sters

high, — We his chil — dren are left to lan — guish here be —
 rück, — Oh — ne Stütz' und Stab, Wir be — wei — nen des Mei — sters

lan - - guish-ing here be - low
 wei - - nen des Mei - sters Glück

SOLI.

lan - - guish-ing here be - low
 wei - - nen des Mei - sters Glück

A -
 Hih.

low, we his child-ren are left to lan - - guish here be - low.
 Glück, Oh - ne Stütz und Stab. Wir be - wei - nen des Mei - sters Glück.

low, we his child-ren are left to lan - - guish here be - low.
 Glück, Oh - ne Stütz und Stab. Wir be - wei - nen des Mei - sters Glück.

A - las! — on this earth He hath left us.
 Hih! weh! — Christ ver - liess uns im Lei - den.

las! — He hath left us.
 weh! — ver - liess uns!

A - las! — on this earth He hath left us.
 Hih! weh! — Christ ver - liess uns im Lei - den.

A - las! — on this earth He hath left us.
 Hih! weh! — Christ ver - liess uns im Lei - den.

Doomed this life's sad bur - - den to bear.
 Un - sre Thrä - nen fol - - gen ihm nach.

Doomed this life's sad bur - - den to bear.
 Un - sre Thrä - nen fol - - gen ihm nach.

Doomed this life's sad bur - - den to bear.
 Un - sre Thrä - nen fol - - gen ihm nach.

Doomed this life's sad bur - - den to bear.
 Un - sre Thrä - nen fol - - gen ihm nach.

cresc.

cresc.

cresc.

cresc.

heav'n - - - ly Mas - - - ter! Thy
 Hei - - - land schü - - - tze uns ror

heav'n - - - ly Mas - - - ter!
 Hei - - - land schü - - - tze.

heav'n - - - ly Mas - - - ter!
 Hei - - - land schü - - - tze.

heav'n - - - ly Mas - - - ter!
 Hei - - - land schü - - - tze.

bliss Thy bliss
 Schmach Send' uns Trost

heav'n - - - ly Mas - - - ter Thy
 Hei - - - land schütz' uns. sen - de

heav'n - - - ly Mas - - - ter Thy
 Hei - - - land schütz' uns. sen - de

heav'n - - - ly Mas - - - ter Thy
 Hei - - - land schütz' uns. sen - de

hath brought us af - flic - tion and
 und Kraft Uns rer - nich - tet dein

bliss hath brought us af - flic - tion and
 Trost und Kraft Uns rer - nich - tet dein

bliss hath brought us af - flic - tion and
 Trost und Kraft Uns rer - nich - tet dein

bliss hath brought us af - flic - tion and
 Trost und Kraft Uns rer - nich - tet dein

3/4

mourn - ing 0 heav'n - ly Mas - ter! Thou
schei - den 0 Hei - land stür - ke uns *cresc.*

mourn - ing 0 heav'n - ly Mas - ter! Thou
schei - den 0 Hei - land stür - ke uns *cresc.*

mourn - ing 0 heav'n - ly Mas - ter! Thou
schei - den 0 Hei - land stür - ke uns *cresc.*

mourn - ing 0 heav'n - ly Mas - ter! Thou
schei - den 0 Hei - land stür - ke uns *cresc.*

hast left us, Doomed
im Lei - den Un -

hast left us, Doomed
im Lei - den Un -

hast left us, Doomed
im Lei - den Un -

Thou hast left us, Doomed
uns im Lei - den Un -

this life's sad bur - den to bear.
sre Thrä - nen fol - gen dir nach

this life's sad bur - den to bear.
sre Thrä - nen fol - gen dir nach

this life's sad bur - den to bear.
sre Thrä - nen fol - gen dir nach

this life's sad bur - den to bear.
sre Thrä - nen fol - gen dir nach

f *p* *Red.* * *Red.* *

Oh my mem - o - ries!
Er - in - ner - ung.

SOP. I.
mf Christ is ri - sen from the dead!
Christ ist heu - te auf - er - stan -

SOP. II.
mf Christ is ri - sen from the dead!
Christ ist heu - te auf - er - stan -

TEN. I.
f Ho san -

TEN. II.
f Ho san -

BASS. I.
f Ho san -

BASS. II.
f Ho san -

Ho - san -
Ho - san -

Oh, my poor trembling spi - rit, wilt thou as - cend to heav'n, borne
O aus glück - li - chen Ta - gen Ge - weckt durch die - ses Lied, dein

ppp

den The gloom - y ist a -
Be siegt ist der

den The gloom - y ist a -
Be siegt ist der

na The gloom - y ist a -
na Be siegt ist der

na The gloom - y ist a -
na Be siegt ist der

na The gloom - y ist a -
na Be siegt ist der

na The gloom - y ist a -
na Be siegt ist der

p

up by ho - ly songs?
Strahl bricht durch die Nacht,

bode of de cay for
Tod Le - bend hat nach

bode of de cay for
Tod Le - bend hat nach

bode of de cay for
Tod Le - bend hat nach

bode of de cay for
Tod Le - bend hat nach

bode of de cay for
Tod Le - bend hat nach

y a bode of de cay for
ist der Tod Le - bend hat nach

Red. * Red. *

My tot - ter - ing faith re - vives,
Mein Herz hör' ich schla - gen vor Lust,

sak - ing, To the heav'n - ly
o - ben, Chri - stus sich er -

sak - ing, To the heav'n - ly
o - ben, Christ er -

sak - ing, To the heav'n - ly
o - ben, Chri - stus sich er -

sak - ing, To the heav'n - ly
o - ben, Chri - stus sich er -

sak - ing, To the heav'n - ly
o - ben, Chri - stus sich er -

sak - ing, To the heav'n - ly
o - ben, Chri - stus sich er -

Red. * Red. *

in - fan - cy, - wacht?

gate trans fig ured He
ho - ben, Christ ist bei

heav'n - ly gate trans fig ured He
ho - ben Je - sus Christ ist bei

gate trans fig ured He
ho - ben, Christ ist bei

gate trans fig ured He
ho - ben, Christ ist bei

gate trans fig ured He
ho - ben, Christ ist bei

gate trans fig ured He
ho - ben, Christ ist bei

gate trans fig ured He
ho - ben, Christ ist bei

Reo. *

Reo. *

my hap - py boyhood. the bless-ed-ness of pray'r,
From war sonst mein Sin-gen, Zu be - ten war mir süß,

mounts. Whilst to
Gott, Ach, der

mounts. Whilst to
Gott, Ach, der

mounts. Whilst to
Gott, Ach, der

mounts. Whilst to
Gott, Ach, der

mounts. Whilst to
Gott, Ach, der

mounts. Whilst to
Gott, Ach, der

mounts. Whilst to
Gott, Ach, der

Reo. *

end - - less joys - - ce - - les - - tial He
 Mei - - ster liess die Sei - - nen Auf

Whilst to end - - less joys - - ce - -
 Ach, der Mei - - ster liess die

end - - less joys - - ce - - les - - tial He
 Mei - - ster liess die Sei - - nen Auf

Whilst to end - - less joys - - ce - -
 Ach, der Mei - - ster liess die

cresc. swift - - ly is borne - - up on high,
 Er - - den uns schmach - - tend zu rück

cresc. swift - - ly is borne - - up on high,
 Er - - den uns schmach - - tend zu rück

cresc. glo - - ry He is borne - - up on high,
 Mei - - ster liess uns schmach - - tend zu rück

cresc. les - - tial He is borne - - up on high,
 Sei - - nen liess auf Er - - den zu rück

cresc. swift - - ly is borne - - up on high,
 Er - - den uns schmach - - tend zu rück

cresc. swift - - ly is borne - - up on high,
 Er - - den uns schmach - - tend zu rück

cresc. swift - - ly is borne - - up on high,
 Er - - den uns schmach - - tend zu rück

Mem - o - ry
Ah - nungsvoll

chil - dren are lan - guish - ing here be - low
Stab, wir be - wei - nen des Mei - sters Glück.

chil - dren are lan - guish - ing here be - low
Stab, wir be - wei - nen des Mei - sters Glück.

chil - dren are lan - guish - ing here be - low
Stab, wir be - wei - nen des Mei - sters Glück.

oh - dren are left to lan - guish - ing
ne Trost wir be - wei - nen des Mei - sters Glück.

here be - low, are left to lan - guish, we are left to
oh - ne Schutz und Trost. Ach! wir be - wei - nen un - sers

here be - low, are left to lan - guish, we are left to
oh - ne Schutz und Trost. Ach! wir be - wei - nen un - sers

un poco ritenuto

holds me now with child - ish feel - ing back from the last. back from the last the fa - tal
durch die Sab - bath - stil - le Er - tön - te dann dies Lied meinem fröh - li - chen

But let us trust in His word ev - er last - ing. We shall soon fol - low
Lasst uns ver - trau'n seinen hei - li - gen Wör - ten, Wir fol - gen einst ihm

But let us trust in His word ev - er last - ing. We shall soon fol - low
Lasst uns ver - trau'n seinen hei - li - gen Wör - ten, Wir fol - gen einst ihm

pp

We
Wir
pp

We
Wir
pp

We
Wir
pp

We
Wir
pp

un poco ritenuto.

*riten.**a tempo.*

step. mem'ry holds me now
Sinn Die-sen Ju-gend-ge-

back from the last the fa-tal
le-er-liegt mein

step.
W'il-

Him To the hea-ven-ly
nach, Ja, er-führt uns am

man-sions to which He hath
jüng-sten Tag zu des Him-mels

call'd
Pfor-

Him To the hea-ven-ly
nach, Ja, er führt uns am

man-sions to which He hath
jüng-sten Tag zu des Him-mels

call'd
Pfor-

lan-guish
wei-nen

here
um

be-
sein

low.
Glück.

lan-guish
wei-nen

here
um

be-
sein

low.
Glück.

lan-guish
wei-nen

here
um

be-
sein

low.
Glück.

lan-guish
wei-nen

here
um

be-
sein

low.
Glück.

*a tempo.**riten.**Red.**le.*

us.
ten.

mf
Ho-san

na,
na,

Ho-
Ho-

us.
ten.

mf
Ho-san

na,
na,

Ho-
Ho-

mf
Ho-san

na,
na,

Ho-
Ho-

mf
Ho-san

na,
na,

Ho-
Ho-

mf
Ho-san

na,
na,

Ho-
Ho-

mf
Ho-san

na,
na,

Ho-
Ho-

Red.

*

san - - - na
san - - - na

san - - - na
san - - - na

san - - - na
san - - - na

san - - - na
san - - - na

san - - - na
san - - - na

san - - - na
san - - - na

pp Ho -
Ho -
pp Ho -
Ho -
pp Ho -
Ho -
pp Ho -
Ho -

Ad. *

san - - - na.
san - - - na.

san - - - na.
san - - - na.

san - - - na.
san - - - na.

san - - - na.
san - - - na.

san - - - na.
san - - - na.

san - - - na.
san - - - na.

san - - - na.
san - - - na.

san - - - na.
san - - - na.

tremolo
ppp

p
A -
Doch

Recit. almost in time, a little slower than before.

las! Heav'nly tones, why seek me in the dust? Why vis - it the ac - cursed?
 ach! was sucht ihr Him - mels - tö - ne mich im Stau - be? Eu - re Bot - schaft beglückt.

pp

Sweet hymns of de - vo - tion, why come and conquer thus sud - den - ly my stub - born
 Mir aber fehlt der Glau - be. Tönt dort um - her wo wei - che Men - schen

will? Your soft me - lo - dious strains bring peace to my
 sind. Wo die Hoff - nung noch blüht doch ihr tönt süß und

cresc.

soul; songs more sweet — than morn - ing, I hear a -
 lind! Tö - net fort heil - ge Lie - der Die Thrä - nen

Red.

pp cresc.

Red.

gain! My tears, my tears — spring forth, the earth has won me
 quel - len wie - der. Ich glaube noch an Glück. Nimm mich, Er - de zu -

f Red.

p

p

pp

SCENE V.
MEPHISTOPHELES.

Allegro moderato.

Recit.

back.
rück.

(appearing abruptly.) Oh pi - ous frame of mind!
O se - li - ges Ge - fühl!

ff trem. *p*

Child of heav'n, 'tis well!
ein pa - ra - die - sisch Stück!

your hand, dear
Herr Dok - tor das ist

doc - tor!
schön!

This glad Eas - ter - bell, with sil - ver ring - ing
Die - se Fei - er - Ge - sän - ge, Die - se Stimmen von

strain has charmed to peace a - gain your trou - bled, earth - ly brain.
Erz. Sie be - zau - bern dein Herz. Du bist schwächer als Klän - ge.

cresc. *p* *cresc.* *p* *cresc.*

And who art thou, whose glan — ces so fierce, even as a
Wer bist du? sprich! Dein Au - ge scheint zu glüh'n. Und herz - durch -

ff

pon - iard my mar - row trans - pierce and burn like flame my spi - rit?
boh - ren - de Fun - ken zu sprüh'n? Du musst, soll ich dich ken nen,

p

MEPHIST.

speak, tell me thy name! Why, for a Doctor the ques - tion seems flippant.
Deinen Na - men mir nennen. Fürwahr! du heissest Dok - tor und fragst so be - scheiden?

f

Allegro. (♩ = 100.)

I am thy friend and comfort, I will end thy
Ich bin dein Freund und Trö - ster ich be - en - de dein

ff

sor - row: Ill give thee all thou wish - est, wealth and fame, boundless
Lei - den Ich schaf - fe Al - les dir: Macht und Glanz, Ehr' und

f

FAUST.

joy, what-e'er the wild - est dreams of mor - tal can fore - show.
Lust, Des Glücks so viel, als fas - sen kann die Men - schen - brust.

Tis
So

pp long pause

MEPHIST.

well, wretch - ed de - mon, I wait; let me hear.
lass denn, ar - mer Teu - fel, die Wun - der mich schau - en.

Hark! I will be -
Dei - nen Sin - nen ver -

witch thine eye and thine ear.
lernst du bald sel - ber zu trau - en.

Be bur - ied no
Der ärmsten Mot - te

more, like the worms of the earth, that gnaw at thy fol - ios.
gleich, klist am Stau - be du hier. Das nennst du dei - ne Welt?

Come! A -
Auf! hin -

FAUST.

MEPHIST.

rise!
aus!

Fol - low me!
fol - ge mir,

Be it so!
Ja, es sei.

Let us go!
Lass uns ziehn!

*p cresc.**tremolo.*

Allegro. (♩ = 100.)

Thou shalt stud-y the world and leave thy den,
 Fort zu frei-er - en Räu - men Ge - ne - sen sollst du bald

f

(They disappear in the air.)

leave thy hate - ful stud - y.
 von scho - la-stischen Träu - men.

(Ziehen ab.)

*mf**f*

Allegro con fuoco. (♩ = 160.)

ff

AUERBACH'S CELLAR IN LEIPSIC.

(Auerbach's Keller in Leipzig.)

MEPHIST.

Recit.

SCENE VI.

1st TENORS.

f An - oth - er glass of Rhenish wine. Here Faust, be -
Schafft Wein her. Wein, Wein her, vom Rhein. Hier her - ein, denn ich

2nd TENORS.

f An - oth - er glass of Rhenish wine.
Schafft Wein her. Wein, Wein her, vom Rhein.

1st BASSES.

f An - oth - er glass of Rhenish wine.
Schafft Wein her. Wein, Wein her, vom Rhein.

2nd BASSES.

ff of Rhenish wine.
Wein her, vom Rhein.

hold a jol - ly set of fel - lows,
muss dich nun vor al - len Din - gen,

*Allegro.**Allegretto.*

*(a little slower than
 the preceding All^o:
 noisy.)*

a tempo.

who with wine and song make mer - ry. make mer - ry all day.
In mun - tre Kom - pa - nie zu Le - ben - di - gen brin - gen.

*Allegretto.**(♩ = 138.)**a tempo.*

DRINKING SONG.

(Chor der Trinker.)

49

1st TENORS.

2nd TENORS.

1st BASSES.

2nd BASSES.

f
O what de - light, O what de - light, when storm is
Ra - set der Sturm, ra - set der Sturm in Busch und

O what de - light,
Ra - set der Sturm.

O what de - light,
Ra - set der Sturm.

O what de - light,
Ra - set der Sturm.

crash - ing.
Bäu - men,

when storm is und
in Busch und

crash - ing.
Bäu - men,

to
Sitzt

to
Sitzt

What de - light,
Rast der Sturm

when storm is und
in Busch und

crash-ing,
Bäu - men,

What de - light,
Rast der Sturm

when storm is und
in Busch und

crash-ing,
Bäu - men.

sit all the night
gut sich's beim Trunk

round the bowl
in der Nacht

sit all the night
gut sich's beim Trunk

round the bowl
in der Nacht

all night sit
Ja beim Trunk

round the bowl!
in der Nacht!

to
Sitzt

sit round the bowl.
gut sich's beim Trunk.

sit round the bowl the
gut sich's beim Trunk

whole night long!
in der Nacht!

to
Sitzt

sit round the bowl.
gut sich's beim Trunk.

sit round the bowl the
gut sich's beim Trunk

whole night long!
in der Nacht!

High in the glass, high in the
Hoch muss der Wein. Hoch muss der

High in the glass,
Hoch muss der Wein.

High in the glass,
Hoch muss der Wein.

High in the glass,
Hoch muss der Wein.

glass the li-quer flash - ing.
Wein im Gla - se schäu - men, While
Und

the li-quer flash - ing.
im Gla - se schäu - men, While
Und

in the glass the li-quer flash-ing,
Hoch der Wein im Gla - se schäumen,

in the glass the li-quer flash-ing,
Hoch der Wein im Gla - se schäumen,

mf

thick clouds of smoke float a - round.
Donner und Sturm wird ver-lacht.

thick clouds of smoke float a - round. clouds of smoke are float-ing round.
Donner und Sturm wird ver-lacht. Storm und Don-ner wird ver-lacht.

While thick clouds of smoke, thick clouds of smoke are float-ing round.
Und Don - ner und Sturm, Sturm, Wind und Don-ner wird ver-lacht.

While thick clouds of smoke, thick clouds of smoke are float-ing round.
Und Don - ner und Sturm, Sturm, Wind und Don-ner wird ver-lacht.

When I was born and saw the sun - light.
Als mei - ne Mut - ter mich ge - ho - ren

When I was born and saw the sun - light.
Als mei - ne Mut - ter mich ge - ho - ren

When I was born and saw the sun - light. I
Als mei - ne Mut - ter mich ge - ho - ren konnt'

When I was born and saw the sun - light. I
Als mei - ne Mut - ter mich ge - ho - ren konnt'

I could not stand up - on my
Du konnt' auf kei - nem Bein' ich

I could not stand up - on my
Du konnt' auf kei - nem Bein' ich

could not stand up - on my legs, not stand up - on my
auf kei - nem Bein' ich steh'n, auf kei - nem Bein' ich

could not stand up - on my legs, on my
auf kei - nem Bein' ich steh'n, Ja nicht

legs. I came forth to the earth and stag - gered.
steh'n. Und zum Tau - meln bin ich er - ko - ren

legs. I came forth to the earth and stag - gered.
steh'n. Und zum Tau - meln bin ich er - ko - ren

legs. I came forth to the earth and
steh'n. Und zum Tau - meln bin ich er -

legs. I came forth to the earth and
steh'n. Und zum Tau - meln bin ich er -

Drink - ing was then my on - ly thought, Drink - ing was
Will - aus der Welt auch tau-melnd gehn, Will aus der

Drink - ing was then my on - ly thought,
Will - tau-melnd aus der Welt auch gehn,

stag - gered, Drink - ing was then
ko - ren, Will aus der Welt

stag - gered, Drink - ing was
ko - ren, Will tau - melnd

then my on - ly thought. *f* O what de - light, O what de -
Welt auch tau-melnd gehn. Ra - set der Sturm, ra-sat der

my on - ly thought. *f* O what de - light,
tau - melnd gehn. Ra - set der Sturm,

my on - ly thought. *f* O what de - light,
auch tau - melnd gehn. Ra - set der Sturm,

then my on - ly thought. *f* O what de - light,
aus der Welt auch gehn. Ra - set der Sturm,

f m.d. *p m.g.*

light, when storm is crash - ing, To
Sturm in Busch und Bäu - men. Sitzt

when storm with out is crash-ing, To
Ja, ja der Sturm in Bäu-men. Sitzt

O when storm is crash - ing, when storm is crashing,
Ja in Busch und Bäu-men, in Busch und Bäu-men.

O when storm is crashing,
Ja in Busch und Bäu-men.

sit all the night round the bowl,
 gut sich's beim Trunk in der Nacht.

sit all the night round the bowl, all night sit
 gut sich's beim Trunk in der Nacht, gut beim Trunk

To sit sit round the bowl, sit round the bowl the
 Sitzt gut sich's beim Trunk gut sich's beim Trunk

To sit sit round the bowl, sit round the bowl the
 Sitzt gut sich's beim Trunk gut sich's beim Trunk

p

high in the glass the li - quor flash -
 Hoch muss der Wein im Gla - se schäu -

round the bowl, high in the glass the li - quor flash -
 in der Nacht. Hoch muss der Wein im Gla - se schäu -

whole night long, high in the glass the li - quor
 in der Nacht. Hoch muss der Wein im Gla - se

whole night long, high in the glass the li - quor
 in der Nacht. Hoch muss der Wein im Gla - se

ff

ing, the li - quor flash - ing, the li - quor flash -
 men, im Gla - se schäu - men, im Gla - se schäu -

ing, the li - quor flash - ing, the li - quor flash -
 men, im Gla - se schäu - men, im Gla - se schäu -

flash - ing, the li - quor flash - ing, the li - quor
 schäu - men, im Gla - se schäu - men, im Gla - se

flash - ing, the li - quor flash - ing, the li - quor
 schäu - men, im Gla - se schäu - men, im Gla - se

ing! men! While thick clouds of smoke float a -
Sturm und Sor - gen *wer - den ver -*

ing! men! yes. Ja, While thick clouds of smoke float a -
Sturm und Sor - gen *wer - den ver -*

flash - ing, What de light, what de-
schäu - men, Sturm und Sor - gen ver -

flash - ing, While thick clouds of smoke float a -
schäu - men, Sturm und Sor - gen *wer - den ver -*

round. What de-light to sit, round the
lacht, ja er wird ver - lacht, wird ver -

round. What de-light to sit, round the
lacht, ja er wird ver - lacht, wird ver -

light, when the storm is crash-ing, to sit all night, round the
lacht, ja er wird ver - lacht, ja er wird ver - lacht, wird ver -

round What de-light to sit all night long, to sit, round the
lacht, ja er wird ver - lacht, ja er wird ver - lacht, wird ver -

howl. all the night long,
lacht, Sturm und Sor - gen

howl. all the night long,
lacht, Sturm und Sor - gen

howl. What de -
lacht, Sturm und

howl. What de -
lacht, Sturm und

round — the bowl. O what de -
wer - den ver - licht wer - den ver -

round — the bowl. O what de -
wer - den ver - licht wer - den ver -

light. what de - light. O what de -
Sor - gen ver - licht Ja wer - den ver -

light. what de - light. O what de -
Sor - gen ver - licht Ja wer - den ver -

light. Who
lacht. Wer

light. Who
lacht. Wer

light. Who
lacht. Wer

light. Who
lacht. Wer

Allegro. (♩ = 126.)

knows a lively song to give us? Naughtlike mirth to give zest to
lässt ein lu - stig Lied er - klin gen? Bes - ser schau - kt der Wein, wenn ihr

wine.
lacht.

He for - gets all his bal - lads.
Der rer - gass all sein Sin - gen.

Now Bran - der, thou!
An Bran - dern ist's!

He for - gets all his bal - lads.
Der rer - gass all sein Sin - gen.

mf *f*

BRANDER. (*tipsy*) (*trunken*)

Nay. I know one, I made it my -
Nein. ich ha - be ein Lied - lein er -

mf

BRAND.

TEN. I.

Recit.

self. Let us all
ducht. Nun so lass

lis - ten!
hö - ren!

Let us all
Nun so lass

lis - ten!
hö - ren!

Let us all
Nun so lass

lis - ten!
hö - ren!

Let us all
Nun so lass

lis - ten!
hö - ren!

f

BRANDER.

Recit.

Since you in-vite me, I'll give you at once some-thing new.
Ich kanns be-schwö-ren, Das Lied ist von mir, drum gebt Acht.

Bra-vo bra-vo!
 Bra-co bra-ro!

Bra-vo bra-vo!
 Bra-co bra-ro!

Bra-vo bra-vo!
 Bra-co bra-ro!

Bra-vo bra-vo!
 Bra-ro bra-ro!

Recit.

BRANDER'S SONG.

(*Brander's Lied.*)

Allegro. (♩ = 125.)

There was a
Es leb - - te

rat — in the cel - lar - nest, whom fat and but - ter made
nur von Fett und But - ter, Ei - ne Ratt' im

smooth - er, he had a paunch be - neath his vest, like
Liel - ler - nest Sie hat - te wie der Dok - tor Lu - ther

that of Doc - tor Lu - ther, The cook laid
Sich ein Ränzlein an - ge - mäst. Die Kö - chin

poi - son cun - ning - ly, and — then as sore op - press'd was
hatt' ihr Gift ge - stellt, O da ward's so eng ihr in der

he, as if he had so love in
Welt, O da ward's so eng in ihr

his bo - som, as if he had love in his bo -
in der Welt — als hätt' sie Lieb' ja Lieb' im Leib —

som. ————— He ran a —
 Sie lief und —

As if he had love in his bo — som.
 Als hätt' sie Lieb' ja Lieb' im Leib.

As if he had love in his bo — som.
 Als hätt' sie Lieb' ja Lieb' im Leib.

As if he had love in his bo — som.
 Als hätt' sie Lieb' ja Lieb' im Leib.

As if he had love in his bo — som.
 Als hätt' sie Lieb' ja Lieb' im Leib.

round, he ran a — bout, his thirst in pud-dles lav — her —
 soff aus al — len Pfü — tzen. Fuhr her — in — um und fuhr her —

ing; he gnaw'd and scratch'd the house through —
 aus; Doch woll — te nichts ihr Wü — then

out, but noth — — ing — — cured his rav — — ing. He
 nü — tzen, Zer — kratzt, zer — nagt das gan — ze Haus. Das

whirled and jumped with tor - ment mad, and soon e -
Thier hat - te gar bald ge - nug. Sie that gar

p

nough the poor beast had, as if he had love
man - chen Aeng - ste - sprung. Sie that, gar man -

f *pp*

in his bo - som, as if he had love in his
chen Aeng - ste - sprung Als hätt sie Lieb: ja Lieb' im

bo - som.
Leib.

As	if	he	had	love	in	his	bo - som.
<i>Als</i>	<i>hätt'</i>	<i>sie</i>	<i>Lieb'</i>	<i>ja</i>	<i>Lieb' im</i>	<i>Leib.</i>	
As	if	he	had	love	in	his	bo - som.
<i>Als</i>	<i>hätt'</i>	<i>sie</i>	<i>Lieb'</i>	<i>ja</i>	<i>Lieb' im</i>	<i>Leib.</i>	
As	if	he	had	love	in	his	bo - som.
<i>Als</i>	<i>hätt'</i>	<i>sie</i>	<i>Lieb'</i>	<i>ja</i>	<i>Lieb' im</i>	<i>Leib.</i>	
As	if	he	had	love	in	his	bo - som.
<i>Als</i>	<i>hätt'</i>	<i>sie</i>	<i>Lieb'</i>	<i>ja</i>	<i>Lieb' im</i>	<i>Leib.</i>	

ff

And driven at last in op - en day, he ran in -
Sie kam der Kü - che zu ge - lau - fen. Zit - ternd, angst -

to the kitch - en, fell on the hearth and
roll, am hel - len Tag Stürzte nie - der, zuck - te

squirring lay in the last con - vul - sion twitch - ing. Then
sehr und lag Und thüt ganz er - bärm - lich schnaufen. Frau Ver -

laughed the murd - ress in her glee: "Ha! ha! he's at his
gif - te - rin lach - te noch 0 jetzt pfeift sie

last gasp," said she as if he
auf den letz - ten Loch sie pfeit - fet

had love in his bo - som, as if he had love
auf dem letz - ten Loch Als hütt' sie Lieb' ja

pp

in his bo - som.
Lieb' im Leib.

As if he had love in his bo - som.
Als hütt' sie Lieb' ja Lieb' im Leib.

As if he had love in his bo - som.
Als hütt' sie Lieb' ja Lieb' im Leib.

As if he had love in his bo - som.
Als hütt' sie Lieb' ja Lieb' im Leib.

ff

Allegro moderato.

Recit. BRANDER.

And now sing a fugue, to the
Nun zum A-men die Fuge! ei-ne

p a - men.

p a - men.

p a - men.

p Re-qui-es-cat in pa - ce a - men.

Allegro moderato.

p

A - men a fugue, let's im - pro - vise now a scho - lar - ly piece.
Fug' ein Cho - ral so recht ge - lehrt und ver - zweigt all - zu - mal.

MEPHIST.
 Take no - tice
Hör dies Ge - plärr nur

mf *p*

now, their bes - ti - al - i - ty will show it - self, ere long, in its true col - ors.
an, nun zeigt sich bald gieb Acht. Die Be - sti - a - li - tät, in ih - rer vol - len Pracht.

p

Fugue.

On the melody of Brander's Song.
(Fuge über das Motiv in Brander's Lied.)

Allegro non troppo. (♩ = 96.)

BRANDER.

A - men a - men a -

1st TENORS.

2nd TENORS.

1st BASSES.

A - men a - men a -

2nd BASSES.

A -

f

Allegro non troppo. (♩ = 96.)

f

TEN. I.

A - men a - men a -

BRANDER with BASS I.

men a - men a -

men a - men a -

men a - men a -

men a - men a -

men a - men a -

a - men a - men a - men a - men amen
 men a - men a - men a - men a -
 - men a - - men amen amen amen amen amen amen amen amen
 a - - - - - men a - - - - -

- - - - -

amen amen amen amen amen amen amen amen amen amen amen amen a -
 - men a - - men a - - men a - - men a - - men
 amen amen amen amen amen amen amen amen a - men a - - men
 - - - - - men a - - - - - men a - -

- - - - -

men a - *un poco riten.* - - - - - men.
 a - men a - men a - men a - men a - men a - men.
 a - - - - - men a - - - - - men.
 - - - - - men a - - - - - men.

un poco riten.

Allegro moderato.

Recit.

MEPHIST.

By heav-en, Sirs, your fugue is splendid! To
Bei Gott ür Herr'n, eu-re Fug' ist er-bau-lich, und

hear it is to dream one is in some ho-ly place. Pray, let me free-ly
wahr-lich, Dünkt man schier sich an hei-li-gem Ort. Er-laubt mir die Br-

say it; 'tis scho-lar-ly in style; de-vout, tho-rough-ly
lo-bung. Ein grund ge-lehr-ter Styl; Ein schö-ner from-mer

so; One could not bet-ter ex-press the pi-ous sen-ti-
Sinn Tref-fen-der'n Aus-druck wüsst' ich nicht Für je-ne An-dachts-

ments which, in clos-ing all her pe-ti-tions, Ho-ly Church sums up in this one
fül-le Wie sie am Schluss der Ge-be-te, In Ein Wort zu-sam-men drängt die

word. In my turn, I will re- spond, by your leave, with a
Rir- che. Ist's euch Recht, bin ich so frei Und ver- su- che ein
song On a no less pa- thet- ic theme than yours. Sirs.
Lied, Das gleich- falls rüh- rend ist und neu Wie das eu- re.

Allegro non troppo. (♩ = 96.)

TEN. I. sotto voce.
Ah! he dares to mock us to our face! Who is this
Sei- ne Re- de klingt wie spött'-scher Gruss Wer ist der
TEN. II.
Ah! he dares to mock us to our face! Who is this
Sei- ne Re- de klingt wie spött'-scher Gruss Wer ist der
BASS. I.
Ah! he dares to mock us to our face! Who is this
Sei- ne Re- de klingt wie spött'-scher Gruss Wer ist der
BASS. II.
Ah! he dares to mock us to our face! Who is this
Sei- ne Re- de klingt wie spött'-scher Gruss Wer ist der

Allegro non troppo. (♩ = 96.)

fel- low? How pale and ghastly! Who ev- er saw hair so
Blas- se! Wel- che Gri- mas- se! Er hin- ket auf ei- nen
fel- low? How pale and ghastly! Who ev- er saw hair so
Blas- se! Wel- che Gri- mas- se! Er hin- ket auf ei- nen
Who is this fel- low? How pale and ghast- ly! Who ev- er saw hair so
Wer ist der Blas- se? Wel- che Gri- mas- se! Er hin- ket auf ei- nen
Who is this fel- low? How pale and ghast- ly! Who ev- er saw hair so
Wer ist der Blas- se? Wel- che Gri- mas- se! Er hin- ket auf ei- nen

red? Fuss Well, go on! give us thy song be - gin!
Fuss *Je-der-mann* *sin-ge sein Lied* *Stimmt an.*

red? Fuss Give us thy song be - gin!
Fuss *Sin-ge sein Lied* *Stimmt an.*

red? Fuss No matter. Be - gin. be - gin!
Fuss *Lasst hö-ren* *Stimmt an. stimmt an.*

red? Fuss Be - gin!
Fuss *Stimmt an.*

SONG OF MEPHISTOPHELES.

(Mephistopheles' Lied.)

Allegretto con moto. (♩ = 168.)

ff *p* *f* *p* *f* *mf* *p*

MEPHIST.

There was a king once reign-ing, who had a big black flea,
Es war einmal ein Kö-nig. Der hatt' ei-nen gro-ssen Floh,

ff *p* *cresc.* *pp*

and loved him past ex-plain-ing, as his own son were he.
Den liebt' er gar nicht we-nig, Als wär's sein eig-ner Sohn.

cresc. *f* *pp*

He called his man of stitch - es, the tai - lor came straight - way, here —
Da rief er sei-nen Schnei - der. Der Schneider kam her - an. Da miss

pp *f* *mf cresc.*

mea - sure the lad for breech-es, and mea-sure his coat, I say!
dem Jun - ker — Klei - der. Und miss ihm Ho - sen an.

f *p*

ff *p* *f* *p* *f* *p* *mf*

MEPHIST.

In silk and vel-vet gleaming he now was whol - ly drest,
In Sammet und in Sei-de War er nun an - ge- than.

ff *p* *pp*

had a coat with rib-bons streaming, a — cross up - on his breast.
Hatt' Bän-der auf dem Klei-de Auch ein Kreuz hing da - ran.

He had the first of sta - tions, a min - is - ter's star and name, and
 Und war so gleich Mi - ni - ster Und halt' ei - nen grossen Stern, Al - le

cresc. al - so his re - la - tions great lords at court be - came.
 sei - ne Ge - schwi - ster sind wor - den grosse Herrn.

cresc. *f* *poco f > p* *ff* *p*

And Lords and dames of
 Und Herrn und Frau'n am

f *p* *f* *f* *p*

honor were — plagued awake and in bed, the queen, she got them up - on her, the —
 Ho - fe Wu - ren schr ge - plagt So Köni - gin wie Zo - fe Wur - den

f *pp* *p* *pp*

maids were bit - ten and bled, And they did not dare to brush them or —
 stets arg ge - nagt Und durf - ten sie nicht kni - cken Und

f *ff* *p* *ff* *p*

scratch them day or night. We crack them and we crush them at
 weg sie ju - eken nicht Wir er - sti - eken und kni - eken doch

ff.
 once, when - e'er they bite.
 gleich, wenn ei - ner sticht.

(Laughter.)

Bra - vo bra - vo bra - vo Ha! ha!
 Bra - vo bra - vo bra - vo ha! ha!

Ha! ha! ha! bra - vo bra - vo bra -
 Ha! ha! ha! bra - vo bra - vo bra -

Bra - vo bra - vo bra - vo Ha! ha!
 Bra - vo bra - vo bra - vo ha! ha!

Bra - vo bra - vo bra - vo Ha! ha!
 Bra - vo bra - vo bra - vo ha! ha!

ff. *f*

ha! bra - vo bra - vis - si - mo bra - vo bra - vo bra - vo
 ha! bra - vo bra - vis - si - mo bra - vo bra - vo bra - vo

vo, bra - vo bra - vis - si - mo bra - vo bra - vo bra - vo We
 ro bra - vo bra - vis - si - mo bra - vo bra - vo Er -

ha! ha! bra - vo bra - vo bra - vo bra - vo We crack them and we
 ha! ha! bra - vo bra - vo bra - vo Er - kni - eken und er -

ha! ha! bra - vo bra - vo bra - vo bra - vo We crack them and we
 ha! ha! bra - vo bra - vo bra - vo Er - kni - eken und er -

Yes. at once, when-e'er they bite.
Ja so - gleich wenn ei - ner sticht.

we crack and crush them at once, when-e'er they bite.
Ja wir er - sti - cken Doch gleich wenn ei - ner sticht.

crush them, yes we crack and crush them at once, when-e'er they bite.
kni - cken, kni - cken und er - sti - cken Doch gleich wenn ei - ner sticht.

crush them, yes we crack and crush them at once, when-e'er they bite.
kni - cken, kni - cken und er - sti - cken Doch gleich wenn ei - ner sticht.

crush them, yes we crack and crush them at once, when-e'er they bite.
kni - cken, kni - cken und er - sti - cken Doch gleich wenn ei - ner sticht.

FAUST. Recit.

Enough! let's quit at once this com - pa - ny so bru - tal with joys de -
Ge - nug, ich hüt - te Lust nun wie - der ab - zu - fah - ren, Die Leu - te

Allegro non troppo.

p

grad - ing and ig - no - ble deeds. Hast thou no pu - rer pleasures. no calm - er
trei - ben's zu laut zu bru - tal, Und hast du nichts als dies mich vor Trüb - sinn zu

pp

MEPHIST.

sports to of - fer me, thou dread in - fer - nal guide? This is not to thy
wah - ren? Hast du kein still rer - bor - ge - nes Thal? Frei - lich! Mein ist die

mf

f

b₂

(They spread their mantle and take flight.)

taste? Come on!
Will und dein.

(Ziehen ab.)

Allegro leggiero. (♩ = 100.)

The musical score is written for piano and consists of several systems of staves. The key signature is B-flat major (two flats). The tempo is marked 'Allegro leggiero' with a metronome indication of 100 beats per minute. The score includes various musical notations such as notes, rests, and ornaments. Dynamic markings include *mf* (mezzo-forte), *p* (piano), and *pp* (pianissimo). The score also features trills (tr) and trills with sharps (tr#). The piece concludes with a 3/4 time signature change.

Andantino. (♩ = 76.)

riten.

Piano introduction in D major, 3/4 time. The right hand features a melody of eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. Dynamics include *p* (piano) and *cresc.* (crescendo).

allargando.

Continuation of the piano introduction. The tempo is marked *allargando* (ritardando). The right hand has a more active melody with slurs, and the left hand continues with a steady accompaniment. Dynamics include *f* (forte) and *p* (piano).

Continuation of the piano introduction. The right hand features a melody with a *dimin.* (diminuendo) marking. The left hand has a steady accompaniment. Dynamics include *un poco riten.* (un poco ritardando) and *m.d.* (mezzo-forte).

BUSHY MEADOWS ON THE BANKS OF THE ELBE.

SCENE VII.

(Gebüsch und Auen am Ufer der Elbe.)

Moderato assai un poco lento. (♩ = 69.)

Piano introduction for the song. The right hand has a melody of eighth notes, and the left hand has a steady accompaniment. Dynamics include *p.m.d.* (piano mezzo-forte) and *p* (piano).

MEPHIST.

dolce.

Vocal melody for Mephistopheles. The tempo is *dolce* (sweetly). The melody is in D major, 3/4 time, with a mix of eighth and quarter notes.

In this fair bow - er, Fragrant with many a flow - er, On this
Die Lüf - te ko - sen Hier zärt - lich mit den Ro - sen. Blu - men.

Piano accompaniment for the first vocal line. The right hand has a melody of eighth notes, and the left hand has a steady accompaniment. Dynamics include *pp* (pianissimo).

Vocal melody for the second vocal line. The tempo is *dolce* (sweetly). The melody is in D major, 3/4 time, with a mix of eighth and quarter notes.

sweet scented bed, Dear - est Faust, lay thy head. And slum - - ber! soothed
spen-det ihm Duft Lieb - reich süs - le die Luft: Faust schlumm - re und

Piano accompaniment for the second vocal line. The right hand has a melody of eighth notes, and the left hand has a steady accompaniment. Dynamics include *pp* (pianissimo).

- by vo-lup-tu-ous re- pose, Whilst fragrant ros-es on thy fever'd brow shall
 träu-me je-de höch-ste Lust, Glüh-en-der Rüss ent-flam-me dei-ne kal-te

breathe. Their blos-soms un-fold-ing, Thy pil-low to
 Brust. Wie die Blü-then im Thau dein Herz sich er-

wreathe, Thine ear shall be ravished with heav-en-ly mu-sic Oh
 schliesse Je-der Sinn sei be-rauscht je-de Fi-ber ge-nie-ße. Er-

hearken! Dost hear it? The spi-rits of earth and of
 scheint, ihr Gei-ster, wer in Lüf-ten und Klüf-ten mich

air hört, E'en now, to lull thy slum-ber with sweet strains he-
 Be-gin-net un-ge-säumt cu-er sanf-tes Con-

CHORUS of GNOMES and SYLPHS. (Faust's Vision.)

Andante. (♩ = 54.) (Chor der Sylphen und Gnomen.) (Faust's Traum.)

MEPHIST.

gin.
cert.

SOP. I & II.

TEN. I & II.

BASS I.

BASS II.

p

Sleep.
Schlaf.

Andante. (♩ = 54.)

una corda.

pp

8 *12* *12*

pp

SOP. II. SOLI.

pp

Sleep,
schlaf.

pp

hap - py und
sanft

Hap - py und
Sanft

Faust!
süss

Faust!
süss

pp

Sleep!
Schlaf.

Sleep!
Schlaf.

pp

Ere
Ein

pp

8 *12* *6* *3*

long, yea, ere long 'neath cur - tains of az - ure and gold,
ma - gi - scher Schlei - er, Gol - den und blau hüllt dich ein

TEN. I. SOLI.

Hap - py und Faust, ere long thou shalt slum - ber
sanft und süß Ein ma - gi - scher Schlei - er

dolce.

Hap - - py — Faust thou shalt close thine eyes — in slum - ber deep.
Schlumm' - re — sanft, Won - ne. — Won-ne fül - le dei - ne Brust.

TEN. I.

In slum - ber deep thou shalt close — thine eyes.
Hüllt dich ein. Won - ne durch - strömt dei - - ne Brust.

TEN. II.

Ere long thou shalt close thine eyes in slum-ber, slum-ber
Ein ma-gi-scher Schlei-er Hüllt den Schlaf-mernden

BASS. II.

Ere long thou shalt close thine eyes in slum-ber, slum-ber
Ein ma-gi-scher Schlei-er Hüllt den Schlaf-mernden

Bright in the sky — thy star now is gleam - - ing,
Dort glänzt dein Stern und du — ath - mest frei und frei - er

Bright in the sky — thy star now is gleam - - ing,
Dort glänzt dein Stern und du ath - mest frei — und frei - er

deep.
ein.

deep.
ein.

Sweet dreams of love shall en - rap - ture thy
Tag wirts für dich dei - ne Qual wird zur

Sweet dreams of love shall en - rap - ture thy
Tag wirts für dich dei - ne Qual wird zur

BASS I. *p*

Ere
Schlof'

pp

SOP. I.

SOP. II. *leggiere.* *p* *mf*
 soul. *Ere Schlaf'*
Lust. With forms of beau - ty rare
 Rings dehnt sich Wald und Feld.

TEN. I. *leggiere.* *p*
 soul. *Ere Schlaf'*
Lust. With forms of beau - ty rare
 Rings dehnt sich Wald und Feld.

TEN. II. *leggiere.* *p*
 With forms of beau - ty rare
 Rings dehnt sich Wald und Feld.

BASS I.
 long
 süß.

BASS II. *leggiere.* *p*
 With forms of beau - ty rare
 Rings dehnt sich Wald und Feld.

p

MEPHIST. *p*
 Hap - - - - - py
 Schlumm' - - - - - re

long
 süß

yea
 ja

ere schlaf'

Now clothes it - self the land - scape,
 So weit der Him - mel blau - et

Now clothes it - self the land - scape,
 So weit der Him - mel blau - et

Now clothes it - self the land - scape,
 So weit der Him - mel blau - et

p

Hap - - - - - py
 Schlumm' - - - - - re

Now clothes it - self the land - scape,
 So weit der Him - mel blau - et

p

Red.

Faust!
süss.

long,
süss.

Ere
Ein

neath
Ein

A vi - sion fair un - fold - ing
Wo - hin das Au - ge schau - et

A vi - sion fair un - fold - ing
Wo - hin das Au - ge schau - et

A vi - sion fair un - fold - ing
Wo - hin das Au - ge schau - et

Faust!
süss

Ere
Ein

A vi - sion fair un - fold - ing
Wo - hin das Au - ge schau - et

long
ma -

thou
gi -

shalt
scher

cur
ma -

tains
gi -

of
scher

Of flow' - ry groves and meads,
Ist ei - ne Zau - ber - welt

Of flow' - ry groves and meads,
Ist ei - ne Zau - ber - welt

Of flow' - ry groves and meads,
Ist ei - ne Zau - ber - welt

long
ma -

thou
gi -

shalt
scher

Of flow - ry groves and meads,
Ist ei - ne Zau - ber - welt

slum ber.
Schlei er

a zure and gold,
Flor gold und blau

And pleas - ant leaf - y bow - ers.
Hier win - ken schwe - re Trau - ben

And pleas - ant leaf - y bow - ers.
Hier win - ken schwe - re Trau - ben

And pleas - ant leaf - y bow - ers
Hier win - ken schwe - re Trau - ben

In slum ber
gol den und

Thou shalt
gold und

Where ten - der lov - ers meet
Von gold - nem Licht er - hellt

Where ten - der lov - ers meet
Von gold - nem Licht er - hellt

Where ten - der lov - ers meet
Von gold - nem Licht er - hellt

In slum ber
gol den und

Where ten - der lov - ers meet
Von gold - nem Licht er - hellt

deep thou shalt
blau hüllt den

close thine eyes
blau hüllt den

Their ar - dent vows ex - chang - ing
Dort schat - tig grü - ne Lau - ben

Their ar - dent vows ex - chang - ing
Dort schat - tig grü - ne Lau - ben

Their ar - dent vows ex - chang - ing
Dort schat - tig grü - ne Lau - ben

deep thou shalt
blau hüllt den

Their ar - dent vows ex - chang - ing
Dort schat - tig grü - ne Lau - ben

close thine
Schlum - mern den

in slum - ber
Schlum - mern den

With forms of beau - ty rare
Rings dehnt sich Wald und Feld

With forms of beau - ty rare
Rings dehnt sich Wald und Feld

With forms of beau - ty rare
Rings dehnt sich Wald und Feld

close thine
Schlum - mern den

With forms of beau - ty rare
Rings dehnt sich Wald und Feld

p
eyes.
cin

deep.
cin

Now clothes it - self the land - scape.
So weit der Him - mel blau - et

Now clothes it - self the land - scape,
So weit der Him - mel blau - et

Now clothes it - self the land - scape,
So weit der Him - mel blau - et

eyes.
cin

Now clothes it - self the land - scape,
So weit der Him - mel blau - et

With forms of beau - ty rare
Rings dehnt sich Wald und Feld

Bright
Dort

Bright
Dort

Bright
Dort

in
glänzt

the
dein

in
glänzt

the
dein

With forms of beau - ty rare
Rings dehnt sich Wald und Feld

A fair vi - sion un -
Un - ser Au - ge er -

Now clothes it - self the land - scape.
 So weit der Him - mel blau - et

heav'n's Stern und thy du

heav'n's Stern und thy du star ath

heav'n's Stern und thy du

Now clothes it - self the land - scape.
 So weit der Him - mel blau - et

fold - ing of
 schau - et die

A vi - sion fair un - fold ing
 Wo - hin das Au - ge schau - et

star ath - now mest is frei

now mest is frei

star ath - now mest is frei

A vi - sion fair un - fold ing
 Wo - hin das Au - ge schau - et

way schön - ing
 schön - ste

ppp

Of flowe-ry groves and meads.
Ist ei - ne Zau - ber - welt

gleam und frei ing. er

gleam frei ing. er

gleam und frei ing. er

for Will ests. of flow - er - y
ei - ne glück - li - che

FAUST.
Ah, o'er my
Ja mir ist

MEPHIST.
Bright in the
Dort glänzt dein

SOP. I.
Bright in the
Dort glänzt dein

SOP. II.
Be - yond are seen the vines. Their branches thick - ly
Und Al - les grünt und blüht Ent - wi - ckelt neu - e

TEN. I.
Bright in the
Dort glänzt dein

TEN. II.
Bright in the
Dort glänzt dein

BASS I.
Be - yond are seen the vines.
Und Al - les grünt und blüht

BASS II.
groves and green mead - ows, of cool. shad - y
Welt Hier die la - sten - den Trau - ben rom

eyes wohl e'en Ich
 heav'ns Stern und thy du star ath -
 heav'ns Stern thy und du
 cov - ered With ten - der shoots and leaves
 Frei - me Der Freu - de O - dem zieht
 heav'ns Stern und thy du star ath -
 heav'ns Stern thy und du
 Their branches thick - ly cov - ered With ten - der shoots and
 Ent - wi - ckelt neu - e Frei - me Der Freu - de O - dem
 how - ers. where young lov - ers meet. ferv - ent
 blan - de - sten Streif - licht er - helld. Dort die
 now a veil is
 ath - - - - - mest frei und
 - - - - - now is
 - - - - - mest nun
 star ath - - - - - now is
 - - - - - mest nun
 And fruit in pur - ple clus - ters See yon - der lov - ing
 Durch die - se lich - ten Räu - me Sieh' dort das Lic - bes -
 - - - - - now is
 - - - - - mest nun
 star ath - - - - - now is
 - - - - - mest nun
 leaves And fruit in pur - ple clus - ters.
 zieht Durch die - se lich - ten Räu - me
 vows of un - chang - ing de - vo - tion re -
 schat - ti - gen Lau - ben um Rüs - se zu
 tr# tr#

spread - - - - - ing.
frei - - - - - er.

gleam - - - - - ing.
frei - - - - - er.

gleam - - - - - ing.
frei - - - - - er.

pair.
paar, A - long the wind - ing val - ley.
An je - nes Bach's Ge - sta - de.

gleam - - - - - ing.
frei - - - - - er.

gleam - - - - - ing.
frei - - - - - er.

See yon - der lov - ing pair.
Sieh' dort das Lie - bes - paar, A - long the wind - ing
An je - nes Bach's Ge -

new - - - - - ing.
rau - - - - - ben

mf see yon - der
sieh' dort das

mf see yon - der
sieh' dort das

See yon - der lov - ing pair.
Sieh' dort das Lie - bes - paar

val - ley;
sta - de.

They take no note of time.
Ent - flohn der fro - hen Schaar

Be - neath the sha - dy
Sucht un - be - merk - te

lov - ing pair a - long the
Lie - bes - paar am Bach - ge -

lov - ing pair a - long the
Lie - bes - paar am Bach - ge -

how - ers A fair one fol - lows them,
Pfu - de Und ih - nen folgt ein Kind

Be - neath the sha - dy bow - ers. A fair one fol - lows
sucht un - be - merk - te Pfu - de Und ih - nen folgt ein

how - ers A fair one fol - lows them,
Pfu - de Und ih - nen folgt ein Kind

Be - neath the sha - dy bow - ers. A fair one fol - lows
sucht un - be - merk - te Pfu - de Und ih - nen folgt ein

val - ley,
sta - de

val - ley,
sta - de

mf See yon der
Sich' dort das

Rapt in sweet med - i -
Schön wie Ro - sen im

them In - med - i - ta - tion rapt; Be - neath her lash - es gleams A so - li - ta - ry
Kind, Ver - tieft in sü - sses Sin - nen, Schön wie Ro - sen sind, Wenn Lieb' und Lenz be -

mf See yon der
Sich' dort das

Rapt in sweet med - i -
Schön wie Ro - sen im

them In - med - i - ta - tion rapt; Be - neath her lash - es gleams A so - li - ta - ry
Kind, Ver - tieft in sü - sses Sin - nen, Schön wie Ro - sen sind, Wenn Lieb' und Lenz be -

p *cresc.*

They Fern no take ron der

p *cresc.*

They Fern no take ron der

lov - ing pair a - long the
Lie - bes - paar am Bach - ge -

ta - tion:
Len - ze.

6 6 6

tear. The coun-try now a - dorns it - self with forms of beau - ty rare, Un - fold - ing
gin - nen end - los spros - sen Kei - me Lieb' und Freu - de zieht durch die - se lich - ten

lov - ing pair a - long the
Lie - bes - paar am Bach - ge -

3 3 3

note of time be - neath the
fro - hen Schaar auf stil - len

note of time be - neath the
fro - hen Schaar auf stil - len

val - ley.
sta - de

6 6 6

vis - ions fair of flow - ry groves and meads And leaf - y bow - ers where young lov - ers
Räu - me. Al - les grünt und blüht, Rings dehnt sich Wald und Feld So weit der Him - mel

val - ley,
sta - de

3 3 3

tr# tr

3 3 3

how Pfa - - - ers: de A sich' p

how Pfa - - - ers: de A sich' p

They fern take von no der

Whilst 'neath her lash - es glis - tens a
Schön wie die Ro - sen sind. Die ses

meet and ten - der vows re - new, their vows re - new of ev - er - true de - vo - tion
blau - et un - ser Au - ge schau - et, un - ser Au - ge schau - et Rings die schön - ste

They fern tr take von no der

MEPHIST.

See her with mag - ic
Sich' die - ses sü - sse

fair die - one fol - lows
die - ses sü - sse

fair die - one fol - lows
die - ses sü - sse

note of time be - neath the bow - ers A
fro - hen Schaar auf stil - lem Pfa - de Sich'

tear. a sol i - ta ry tear 'neath her lash - es
sü - sse Kind, das seufzt und sinnt. seufzt und sinnt dies

Faust, this beau - teous one
Welt Dies sü - sse Kind.

note of time be - neath the bow - ers A
fro - hen Schaar auf stil - lem Pfa - de Sich'

charms. *Kind* _____ Faust, she shall be thy
Kind _____ Faust, she wird dein Lieb - chen
 them. *Kind* _____ Faust, she shall be thy
Kind _____ Faust, she wird dein Lieb - chen
 them. *Kind* _____ Faust, she shall be thy
Kind _____ Faust, she wird dein Lieb - chen
 fair die - - one sü - - lows them: she shall be thy
Kind _____ *Faust*, long she thy love shall
 Ere *Kind*, long *Faust*, wird dein Lieb - - - chen
 Ere *Faust*, long wird thy love shall
 fair die - - one sü - - lows them: she shall be thy
 die - - ses sü - - sse *Kind*, she wird dein Lieb - chen

Faust, asleep.
(Faust schlummernd.)

Mar - ga - ri - ta! Mar - ga - re - the!
 love! sein. *f* Ex - tend - ed lies the
 sein. *f* Der See - - - rer - theilt die
 love! sein. *f* Ex - tend - ed lies the
 sein. *f* Der See - - - rer - theilt die
 love! sein. *f* Ex - tend - ed lies the
 sein. *f* Der See - - - rer - theilt die
 be! sein. *f* Ex - tend - ed lies the
 sein. *f* Der See - - - rer - theilt die
 be! sein. *f* Ex - tend - ed lies the
 sein. *f* Der See - - - rer - theilt die
 love! sein. *f* Ex - tend - ed lies the
 sein. *f* Der See - - - rer - theilt die

mere Fluth All a long the green hill - sides;
Um die grü - nen - den Hü - gel

mere Fluth All a long the green hill - sides;
Um die grü - nen - den Hü - gel

mere Fluth All a long the green hill - sides;
Um die grü - nen - den Hü - gel

mere Fluth All a long the green hill - sides;
Um die grü - nen - den Hü - gel

mere Fluth All a long the green hill - sides;
Um die grü - nen - den Hü - gel

mere Fluth All a long the green hill - sides;
Um die grü - nen - den Hü - gel

mere Fluth All a long the green hill - sides;
Um die grü - nen - den Hü - gel

mere Fluth All a long the green hill - sides;
Um die grü - nen - den Hü - gel

Bright the sun - beams are shin - ing On its mir - ror so
Glän - zen flüs - si - ge Spie - gel Hell in pur - pur - ner

Bright the sun - beams are shin - ing On its mir - ror so
Glän - zen flüs - si - ge Spie - gel Hell in pur - pur - ner

Bright the sun - beams are shin - ing On its mir - ror so
Glän - zen flüs - si - ge Spie - gel Hell in pur - pur - ner

Bright the sun - beams are shin - ing On its mir - ror so
Glän - zen flüs - si - ge Spie - gel Hell in pur - pur - ner

Bright the sun - beams are shin - ing On its mir - ror so
Glän - zen flüs - si - ge Spie - gel Hell in pur - pur - ner

Bright the sun - beams are shin - ing On its mir - ror so
Glän - zen flüs - si - ge Spie - gel Hell in pur - pur - ner

Bright the sun - beams are shin - ing On its mir - ror so
Glän - zen flüs - si - ge Spie - gel Hell in pur - pur - ner

Bright the sun - beams are shin - ing On its mir - ror so
Glän - zen flüs - si - ge Spie - gel Hell in pur - pur - ner

clear. Gluth.

clear. Gluth.

clear. Gluth.

clear. Gluth.

clear. Gluth.

clear. Gluth.

clear. Gluth.

cresc.

Three bars of this movement like one of the Andante.
 Drei Takte dieses Tempo gleichen einem des Andante.

Allegro.
 SOP. I.

Here, with laugh-ter and sing-ing Its hor - - ders loud re -
 Und in jauch-zen-den Chö-ren Den U - - fer - saum ent -

SOP. II.

Here, with laugh-ter and sing-ing Its hor - - ders loud re -
 Und in jauch-zen-den Chö-ren Den U - - fer - saum ent -

TEN. I.

Here, with laugh-ter and sing-ing Its hor - - ders loud re -
 Und in jauch-zen-den Chö-ren Den U - - fer - saum ent -

TEN. II.

Here, with laugh-ter and sing-ing Its hor - - ders loud re -
 Und in jauch-zen-den Chö-ren Den U - - fer - saum ent -

BASS. I.

Here, with laugh-ter and sing-ing Its hor - - ders loud re -
 Und in jauch-zen-den Chö-ren Den U - - fer - saum ent -

BASS. II.

Here, with laugh-ter and sing-ing Its hor - - ders loud re -
 Und in jauch-zen-den Chö-ren Den U - - fer - saum ent -

Sempre Andante.

mf

p

sound; lang ha ha

sound; lang ha ha

sound; lang ha ha

sound; lang ha ha

sound; lang ha ha

sound; lang ha ha

There, to mu-sic of vi-ols The mer-ry dance goes

Lässt die Freu-de sich hö-ren Bei Tän-zen und Ge-

There, to mu-sic of vi-ols The mer-ry dance goes

Lässt die Freu-de sich hö-ren Bei Tän-zen und Ge-

There, to mu-sic of vi-ols The mer-ry dance goes

Lässt die Freu-de sich hö-ren Bei Tän-zen und Ge-

There, to mu-sic of vi-ols The mer-ry dance goes

Lässt die Freu-de sich hö-ren Bei Tän-zen und Ge-

There, to mu-sic of vi-ols The mer-ry dance goes

Lässt die Freu-de sich hö-ren Bei Tän-zen und Ge-

round sang The mer - ry dance goes round. While
sang Bei Tün - zen und Ge - sang Den

round sang The mer - ry dance goes round. While
sang Bei Tün - zen und Ge - sang Den

ols ren The mer - ry dance goes round. While
ren Bei Tün - zen und Ge - sang Den

ols ren The mer - ry dance goes round. While
ren Bei Tün - zen und Ge - sang Den

vi - - ols The mer - ry dance goes round. While
hö - - ren Bei Tün - zen und Ge - sang Den

vi - - ols The mer - ry dance goes round. While
hö - - ren Bei Tün - zen und Ge - sang Den

some are bold - ly climb - ing The rug - ged moun - tain's
Berg hin - an zu klim - men Treibt die - se Re - cker

some are bold - ly climb - ing The rug - ged moun - tain's
Berg hin - an zu klim - men Treibt die - se Re - cker

some are bold - ly climb - ing The rug - ged moun - tain's
Berg hin - an zu klim - men Treibt die - se Re - cker

some are bold - ly climb - ing The rug - ged moun - tain's
Berg hin - an zu klim - men Treibt die - se Re - cker

some are bold - ly climb - ing The rug - ged moun - tain's
Berg hin - an zu klim - men Treibt die - se Re - cker

some are bold - ly climb - ing The rug - ged moun - tain's
Berg hin - an zu klim - men Treibt die - se Re - cker

(Faust in Träume.)

SOP. I.
swim - ming Up - on the glas - sy tide.
schwim - men in sil - ber - hel - ler Fluth.

SOP. II.
swim - ming Up - on the glas - sy tide.
schwim - men in sil - ber - hel - ler Fluth.

TEN. I.
ming Up - on the glas - sy tide.
men in sil - ber - hel - ler Fluth.

TEN. II.
swim - ming Up - on the glas - sy tide.
schwim - men in sil - ber - hel - ler Fluth.

BASS I.
swim - ming Up - on the glas - sy tide.
schwim - men in sil - ber - hel - ler Fluth.

BASS II.
swim - ming Up - on the glas - sy tide.
schwim - men in sil - ber - hel - ler Fluth.

Andante.

ri - tal O Mar - ga - ri - tal!
re - the Mar - ga - re - the.

MEPHIST.

Ex - tend - ed lies the
Der See rer - theilt die

Ex - tend - ed lies the
Der See rer - theilt die

Ex - tend - ed lies the
Der See rer - theilt die

Ex - tend - ed lies the
Der See rer - theilt die

Ex - tend - ed lies the
Der See rer - theilt die

Ex - tend - ed lies the
Der See rer - theilt die

Ex - tend - ed lies the
Der See rer - theilt die

Andante.

Ex - tend - ed lies the
Der See rer - theilt die

all seem, and tire - less,
regt sich im Frei - en

all seem, and tire - less,
regt sich im Frei - en

all seem, and tire - less,
regt sich im Frei - en

all seem, and tire - less,
regt sich im Frei - en

all seem, and tire - less,
regt sich im Frei - en

m.g. m.d. 12 3

seek - ing
Al - ler

seek - ing
Al - ler

seek - ing
Al - ler

seek - ing
Al - ler

tire - less.
Frei - en

tire - less,
Frei - en

seek - ing
Al - ler

seek - ing
Al - ler

m.g. m.d. 12 3

work ket. ing. Sein he Herz is ist

this eilt bright sich ex - ist - ence
Zu - freu - en

this eilt bright sich ex - ist - ence
Zu - freu - en

this eilt bright sich ex - ist - ence
Zu - freu - en

this eilt bright sich ex - ist - ence
Zu - freu - en

this eilt bright sich ex - ist - ence
Zu - freu - en

this eilt bright sich ex - ist - ence
Zu - freu - en

m.g. m.d. 12 3

ours. mein. 3 mf 3 pp

To the full to en joy. To
Die - ses glück - li - chen Seins Für

To the full to en joy. All
Die - ses glück - li - chen Seins Für

To the full to en joy. All
Die - ses glück - li - chen Seins Für

To the full to en joy. All
Die - ses glück - li - chen Seins Für

ist - ence To the full to en joy. All
freu - en Die - ses glück - li - chen Seins Für

ist - ence To the full to en joy. All
freu - en Die - ses glück - li - chen Seins Für

12 3 12 3 12 3 3 3 3

PPP p

FAUST.

doleiss.

Mar - ga - ri -
Mar - ga - re -

all is given the sun
Al - le luecht die Son

pleas - ures, like the sun
Al - le luecht die Son

pleas - ures, like the sun
Al - le luecht die Son

pleas - ures, like the sun - shine,
Al - le luecht die Son - ne

pleas - ures, like the sun
Al - le luecht die Son

pleas - ures, like the sun
Al - le luecht die Son

smorz.

ta.
the.

shine;
ne

perdendo.

Thy darling shall make thee in love with life a - gain
Die Schöne versöh - ne dich Faust mit deinem Glück

shine, Come to all from a - hove. Yet of
ne Al - len grünt der Hain Doch die

shine, Come to all from a - hove. Yet of
ne Al - len grünt der Hain Doch die

perdendo.

Thy darling shall make thee in love with life a - gain
Die Schöne versöh - ne dich Faust mit deinem Glück

shine, Come to all from a - hove.
ne Al - len grünt der Hain

shine, Come
ne Al

perdendo.

Sleep! *Schlaf!* Sleep! *schlaf!*

rap - tures the sweet - est, O Faust, is
sü - sse - ste Won - ne Faust, ist ge -

rap - tures the sweet - est, O Faust, is
sü - sse - ste Won - ne Faust, ist ge -

Sleep! *Schlaf!* Sleep! *schlaf!*

Yet the sweet - est of
Al - len winkt sü - sse

to all come from
len, al - len grünt

ppp

love. *liebt* sweet *zu* love. *sein.* Sleep! *Schlaf!* *ppp*

love. *liebt* sweet *zu* love. *sein.* Sleep! *Schlaf!* *ppp*

Sleep! *Schlaf!* *ppp*

all *Won* is love. *ne.* Sleep! *Schlaf!* *ppp*

a der love. *Hain.* *ppp ppp*

Three bars of this movement like one of the preceding tempo.

Drei Takte dieses Tempo gleichen einem Takte des vorhergehenden Tempos.

Allegro, Waltz movement.

(SYLPHENBILLET)

pp

Violoncello.
con sordino.

The musical score is written for two parts: Sylphensbillet and Violoncello. The Sylphensbillet part is in treble clef with a key signature of two sharps (F# and C#) and a 3/8 time signature. It begins with a piano (*pp*) dynamic. The Violoncello part is in bass clef with the same key signature and time signature, starting with a *con sordino* instruction. The score consists of five systems, each with two staves. The Sylphensbillet staff contains melodic lines with many beamed sixteenth and thirty-second notes, often grouped in pairs. The Violoncello staff contains a more rhythmic accompaniment, primarily using eighth and sixteenth notes. The notation includes various musical symbols such as slurs, ties, and dynamic markings.

This page of musical notation, numbered 106, contains six systems of music. Each system consists of three staves: a top staff with a treble clef, a middle grand staff (treble and bass clefs), and a bottom staff with a bass clef. The music is written in a key signature of one sharp (F#) and a common time signature (C). The notation includes various musical elements such as eighth and sixteenth notes, rests, and dynamic markings like *mf* (mezzo-forte) and *f* (forte). The first system shows a melodic line in the treble staff and a rhythmic accompaniment in the grand and bass staves. The second system continues this pattern with more complex melodic figures. The third system introduces a new melodic phrase. The fourth system features a more active melodic line. The fifth system shows a continuation of the melodic and rhythmic themes. The sixth system concludes the page with a final melodic phrase and a sustained bass line.

Musical score for piano, featuring multiple systems of staves with complex chordal textures and melodic lines. The score includes dynamic markings such as *dim.*, *poco f*, *p*, *ppp*, and *sf*. It also contains English and German lyrics describing spirits hovering around Faust.

(The spirits of the air hover a while round the slumbering Faust, then gradually disappear.)

(Die Geister der Lüfte umschweben einige Zeit den schlummernden Faust und verschwinden allmählich.)



First system of musical notation. It consists of three staves. The top staff is in treble clef with a key signature of two sharps (F# and C#). It contains several measures with notes and rests, including some with slurs and ties. The middle staff is in treble clef and contains notes and rests. The bottom staff is in bass clef and contains notes and rests, with some measures featuring slurs and ties.



Second system of musical notation. It consists of three staves. The top staff is in treble clef with a key signature of two sharps. It contains notes and rests, with some measures featuring slurs and ties. The middle staff is in treble clef and contains notes and rests. The bottom staff is in bass clef and contains notes and rests, with some measures featuring slurs and ties.



Third system of musical notation. It consists of three staves. The top staff is in treble clef with a key signature of two sharps. It contains notes and rests, with some measures featuring slurs and ties. The middle staff is in treble clef and contains notes and rests. The bottom staff is in bass clef and contains notes and rests, with some measures featuring slurs and ties.



Fourth system of musical notation. It consists of three staves. The top staff is in treble clef with a key signature of two sharps. It contains notes and rests, with some measures featuring slurs and ties. The middle staff is in treble clef and contains notes and rests. The bottom staff is in bass clef and contains notes and rests, with some measures featuring slurs and ties.



Fifth system of musical notation. It consists of three staves. The top staff is in treble clef with a key signature of two sharps. It contains notes and rests, with some measures featuring slurs and ties. The middle staff is in treble clef and contains notes and rests. The bottom staff is in bass clef and contains notes and rests, with some measures featuring slurs and ties.

Harps.

Clarinet.

ppp *perdendo*

Timpani.



Faust, suddenly awaking.
(Faust plötzlich erwachend.)

FAUST. Recit.

Mar - ga - ri - ta! What a dream, what a dream! What a ce - les - tial
Mar - ga - re - the Welch' ein Traum, welch' ein Traum! Nun will ich Wan - der

im - age! What angel in hu - man form! Where dwellest thou? I feel the
glau - ben! Du En - gels - an - ge - sicht, Wo wei - lest du? Beim ew - gen

MEPHIST.

pur - est bliss, since I dreamt thee, O an - gel! A - rise, and fol - low me a -
Licht Du lebst, Frei - ne Macht soll dich mir rau - ben, Wähl - an! noch wei - ter fol - ge

Moderato. (♩ = 80.)

gain, To the mod - est cham - ber I'll bring thee, where she thy mistress
mir! An den stil - len Ort, wo sie wei - let, Die dein Seh - nen und Lie - ben

Recit.

sleeps. Of thy dream thou shalt see the truth! Here comes a jol - ly
thi-let Nach dem Traum geh' ich Wahr-heit dir Süch' lust-ge Leu-te

par - ty of stu - dents and sol - diers: They'll pass be-fore thy beau-ty's
zichn an dem Hau - se vor - ü - ber Stu-den-ten mit Bor-rett und

dwel - ling: A - long with these young - fools, with their loud shouts and
Hie - ber, Und ei-ne Krie-ger - schaar Der- weil ihr Lied er -

songs, We to the fair one's house will
tönt, Faust, wird viel - leicht dein Wunsch ge -

go, But thy trans-ports re - strain, And my coun-sels o -
krönt, Nur be-den-ke die That, Ek' die Reu-e sich

SCENE VIII.

Finale.

CHORUS of SOLDIERS.
(Soldatenchor.)

111

Allegro. (♩ = 96.)

bey.
nakt.*p**cresc.**poco**a**poco*

TEN. I. Soldiers.

TEN. II. Soldiers & Students.

BASS. I. Students.

BASS. II. Soldiers.

*mf*Stout-ly wall'd
Ho - her Burgenei - ties we fain
Zin - nen Und manch'*mf*Stout-ly wall'd
Ho - her Burgenei - ties we fain
Zin - nen Und manch'*mf*Stout-ly wall'd
Ho - her Burgenei - ties we fain
Zin - nen Und manch'— would win.
schö - nes Kind.And
Mit— would win.
schö - nes Kind.And
Mit— would win.
schö - nes Kind.And
Mit

maid - ens with lof - ty and with scorn-ful mien.
 höh - - nen - den Sin - nen ful - len gar ge - schwind.

maid - ens with lof - ty and with scorn-ful mien.
 höh - - nen - den Sin - nen ful - len gar ge - schwind.

maid - ens with lof - ty and with scorn-ful mien.
 höh - - nen - den Sin - nen ful - len gar ge - schwind.

Tho' dar - ing the ven - ture, yet rich
 Wenn wir sie um zie - hen Schwindet bald

Tho' dar - ing the ven - ture, yet rich
 Wenn wir sie um zie - hen Schwindet bald

Tho' dar - ing the ven - ture, yet rich
 Wenn wir sie um zie - hen Schwindet bald

is the prize Tho' dar - ing the ven - ture,
 ihr Hohn Zwar kühn ist das Mü - hen

is the prize Tho' dar - ing the ven - ture,
 ihr Hohn Zwar kühn ist das Mü - hen

is the prize Tho' dar - ing the ven - ture,
 ihr Hohn Zwar kühn ist das Mü - hen

cresc. Yet rich is the prize.
Doch herr - lich der Lohn.

cresc. Dar - ing tho' it be, Yet rich is the prize.
 Kühn ist un - ser Mü - hen herr - lich der Lohn.

cresc. Dar - ing tho' the ven - ture be, Yet rich is the prize.
 Kühn ist un - ser Mü - hen herr - lich, herr - lich der Lohn.

p *cresc.* *scendo.* *f*

The trumpets are sound - ed with pow - er - ful breath, They sum - mon to
 Beim Klang der Trom - pe - ten Ziehn keck - lich wir aus, Zum fröh - li - chen

The trum - pets are sound - ed with pow - er - ful breath, They
 Beim Klang der Trom - pe - ten Ziehn keck - lich wir aus, Zum

The trum - pets are sound - ed with pow - er - ful
 Beim Klang der Trom - pe - ten Ziehn keck - lich wir

glo - ry, they sum - mon to death.
 Fest Wie zum blu - ti - gen Strauss.

sum - mon to glo - ry, they sum - mon to death.
 fröh - li - chen Fest Wie zum blu - ti - gen Strauss.

breath, They sum - mon to glo - ry, they sum - mon to death.
 aus, Zum fröh - li - chen Fest Wie zum blu - ti - gen Strauss.

We rush in - to ac - tion, nor quit we the field, Till both maid - ens and
 Und Mädchen und Bur - gen sie müs - sen sich ge - ben. Ha das ist ein

We rush in - to ac - tion, nor quit we the field, Till both maid - ens and
 Und Mädchen und Bur - gen sie müs - sen sich ge - ben. Ha das ist ein

towns to us, to us them - selves yield, Both maids and towns to us
 Le - ben, Müh' und Lohn, A - ber wir Sol - da - ten zie - hen da -

towns to us, to us them - selves yield, Both maids and towns to us
 Le - ben, Müh' und Lohn, A - ber wir Sol - da - ten zie - hen da -

yield.
 von.

Stout - ly wall'd ci - ties we fain
 Ho - her Bur - gen Zin - nen Und manch'

yield.
 von.

Stout - ly wall'd ci - ties we fain
 Ho - her Bur - gen Zin - nen Und manch'

yield, Tho' dar - ing the ven - ture. Yet rich is the prize. Ci - ties stout - ly wall'd we
 von, Zwar kühn ist das Mü - hen, doch herr - lich der Lohn Ho - her Bur - gen Zin - nen

would win,
schö - nes Kind

would win,
schö - nes Kind

fain would win,
man - ches Kind

And maid - ens with lof - ty and with scorn-ful mien,
Mit höh - nen - den Sin - nen Fal - len gar ge - schwind

And maid - ens with lof - ty and with scorn-ful mien,
Mit höh - nen - den Sin - nen Fal - len gar ge - schwind

And maid - ens with lof - ty and with scorn-ful mien,
Mit höh - nen - den Sin - nen Fal - len gar ge - schwind

Tho' dar - ing the ven - ture, Yet rich
Wenn wir sie um - zie - hen Schwindet bald

Tho' dar - ing the ven - ture, Yet rich
Wenn wir sie um - zie - hen Schwindet bald

Tho' dar - ing the ven - ture, Yet rich
Wenn wir sie um - zie - hen Schwindet bald

is the prize. Tho' dar - ing the ven - ture,
 ihr Hohn Zwar kühn ist das Mü - hen,

is the prize. Tho' dar - ing the ven - ture,
 ihr Hohn Zwar kühn ist das Mü - hen,

is the prize. Tho' dar - ing the ven - ture,
 ihr Hohn Zwar kühn ist das Mü - hen,

cresc. Yet rich is the prize.
 Doch herr - lich der Lohn.

cresc. Dar - ing tho' it be, Yet rich is the prize.
 Kühn ist un - ser Mü - hen herr - lich der Lohn.

cresc. Dar - ing tho' the ven - ture be, Yet rich is the prize.
 Kühn ist un - ser Mü - hen herr - lich, herr - lich der Lohn.

p cresc. *f*

STUDENTS' SONG. (Studentenlied.)

Jam nox stella - ta nox stella - ta ve - la - mi - na pan - dit

Jam nox stella - ta nox stella - ta ve - la - mi - na pan - dit

f

First system of the musical score. It includes two vocal staves (Soprano and Bass) and two piano staves. The vocal parts have lyrics: "Nunc nunc bi-ben-dum nunc bi-ben-dum et a-man-dum". The piano accompaniment consists of chords and moving lines in both hands.

Piano accompaniment for the first system, showing the left and right hand parts with chords and melodic fragments.

Second system of the musical score. The vocal parts have lyrics: "est Vi-ta bre-vis Fu-gax-que vo-lup-tas." The piano accompaniment continues with harmonic support.

Piano accompaniment for the second system, featuring a piano (*p*) dynamic marking and a crescendo leading to a forte (*f*) section.

Third system of the musical score. The vocal parts have lyrics: "Gau-de-a-mus i-gi-tur, gaude-a-mus gaude-a-mus gaude-". The piano accompaniment features a more active, rhythmic pattern.

Piano accompaniment for the third system, featuring triplets and a lively, rhythmic accompaniment.

First system of the musical score. It consists of three staves: a vocal staff (treble clef) and two piano staves (treble and bass clefs). The key signature has two flats (B-flat and E-flat). The vocal line begins with a whole rest, followed by a half note 'a' and a half note 'mus'. The piano accompaniment features a melodic line in the right hand and a supporting line in the left hand, both with slurs. The system concludes with a double bar line.

Second system of the musical score. It consists of three staves. The vocal staff (treble clef) and the two piano staves (treble and bass clefs) all contain lyrics. The lyrics are: "No-bis sub-ri-den-te lu-na, per ur-bem quae-ren-tes pu-el-las E-". The piano part includes dynamic markings: *p* (piano) at the beginning and *mf* (mezzo-forte) later. The system concludes with a double bar line.

Third system of the musical score. It consists of three staves. The vocal staff (treble clef) and the two piano staves (treble and bass clefs) all contain lyrics. The lyrics are: "a-mus." followed by a double bar line. The piano part includes dynamic markings: *f* (forte) and *mf* (mezzo-forte). The system concludes with a double bar line.

First system of the musical score. It consists of a vocal line (treble and bass staves) and a piano accompaniment (treble and bass staves). The key signature is B-flat major (two flats). The vocal parts sing the lyrics: "No-bis sub - ri - den - te lu - na, per ur - bem quae - ren - tes pu -". The piano part provides harmonic support with chords and moving lines. Dynamics include *mf* (mezzo-forte) and *f* (forte).

Piano accompaniment for the first system. The right hand features a melodic line with trills and triplets, while the left hand plays a steady accompaniment with triplets. Dynamics include *mf* (mezzo-forte) and *f* (forte).

Second system of the musical score. The vocal parts continue with the lyrics: "el - las E - a - - mus ut cras for - tu - na - ti Cae - sa - res di -". The piano accompaniment continues with harmonic support. Dynamics include *f* (forte).

Piano accompaniment for the second system. The right hand features a melodic line with trills and a sextuplet, while the left hand plays a steady accompaniment. Dynamics include *p* (piano), *cresc.* (crescendo), and *f* (forte).

Third system of the musical score. The vocal parts sing the lyrics: "ca - - mus ve - ni vi - di". The piano accompaniment continues with harmonic support. Dynamics include *f* (forte).

Piano accompaniment for the third system. The right hand features a melodic line with triplets and a sextuplet, while the left hand plays a steady accompaniment. Dynamics include *f* (forte).

vi - ci Gau - de - a - mus, gau - de - a - mus, gau - de - a - mus i - gi - ter

vi - ci Gau - de - a - mus, gau - de - a - mus, gau - de - a - mus i - gi - ter

Soldiers' Chorus and Students' Song in combination.

(Soldatenchor und Studentenlied zugleich.)

FAUST.

Jam nox stel - la - ta nox stel - la - ta

MEPHIST.

Jam nox stel - la - ta nox stel - la - ta

CHORUS.

Stout - ly wall'd ci - ties we fain would win.
Ho - her Bur - gen Zin - nen Und manch' schö - nes Rind'

Stout - ly wall'd ci - ties we fain would win.
Ho - her Bur - gen Zin - nen Und manch' schö - nes Rind'

Jam nox stel - la - ta nox stel - la - ta

Stout - ly wall'd ci - ties we fain would win
Ho - her Bur - gen Zin - nen Und manch' schö - nes Rind'

ve - la-mi - na pan - dit Nunc

ve - la-mi - na pan - dit Nunc

And Mit maid - ens with lof - ty and with
höh - nen - den Sin - nen Fal - len

And Mit maid - ens with lof - ty and with
höh - nen - den Sin - nen Fal - len

ve la-mi - na pan dit Nunc

And Mit maid - ens with lof - ty and with
höh - nen - den Sin - nen Fal - len

nunc bi - ben - dum nunc bi - ben - dum et a - an - dum est.

nunc bi - ben - dum nunc bi - ben - dum et a - an - dum est.

scorn - ful mien. Tho' dar - ing the
gar ge - schwind. Wenn wir sie um -

scorn - ful mien. Tho' dar - ing the
gar ge - schwind. Wenn wir sie um -

nunc bi - ben - dum nunc bi - ben - dum et a - man - dum est

scorn - ful mien. Tho' dar - ing the
gar ge - schwind. Wenn wir sie um -

Vi - ta - bre - vis Fu - gax - que vo - lup - tas Gau - de -

Vi - ta - bre - vis Fu - gax - que vo - lup - tas Gau - de -

ven - ture, Yet rich is the prize. Tho' dar - ing the
zie - hen *Schwindet bald* ihr *Hohn.* Zwar *kühn ist das*

ven - ture, Yet rich is the prize. Tho' dar - ing the
zie - hen *Schwindet bald* ihr *Hohn.* Zwar *kühn ist das*

Vi - ta - bre - vis Fu - gax - que vo - lup - tas Gau - de -

ven - ture, Yet rich is the prize. Tho' dar - ing the
zie - hen *Schwindet bald* ihr *Hohn.* Zwar *kühn ist das*

a - mus i - gi - tur gaude - a - mus gaude - a - mus gaude a -

a - mus i - gi - tur gaude - a - mus gaude - a - mus gaude a -

ven - ture, Yet rich is the prize.
Mü - hen *Doch* herr - lich der *Lohn.*

ven - ture, Dar - ing tho' it be yet rich is the prize.
Mü - hen *Kühn ist un - ser* *Mü - hen herrlich der* *Lohn.*

a - mus i - gi - tur gaude - a - mus gaude - a - mus gaude - a -

ven - ture, Dar - ing tho' the ven - ture be, Yet rich is the prize.
Mü - hen *Kühn ist un - ser* *Mü - hen, herr - lich,* *herr - lich der* *Lohn.*

mus

mus

The trum-pets are sound-ed with pow-er-ful breath. They sum-mon to
Beim Klang der Trom-pe - ten Ziehn keck-lich wir aus Zum fröh-li-chen

The trum-pets are sound-ed with pow-er-ful breath. They
Beim Klang der Trom-pe - ten Ziehn keck-lich wir aus Zum

mus

The trum-pets are sound-ed with pow-er-ful
Beim Klang der Trom-pe - ten Ziehn keck-lich wir

No - bis sub - ri-den - te lu - na

No - bis sub - ri-den - te lu - na

glo-ry, they sum-mon to
Fest Wie zum blu-ti-gen

death.
Strauss

We rush in-to
Und Mäd-chen und

summon to glo-ry, they
fröh-li-chen Fest Wie zum

sum-mon to death.
blu-ti-gen Strauss

We
Und

No - bis sub ri-den - te lu - na

breath. They summon to
aus Zum fröh-li-chen

glory, they summon to death.
Fest Wie zum blu-ti-gen Strauss

ac - tion, and maid - ens and ci - ties to us them - selves yield,
Bur - gen sie müs - sen sich ge - ben, wenn wir uns be - müh'n.

rush in - to ac - tion, and maid - ens and ci - ties to us them - selves yield,
Mäd - chen und Bur - gen sie müs - sen sich ge - ben, wenn wir uns be - müh'n

We rush in - to ac - tion, and maid - ens and ci - ties to us them selves
Und Mäd - chen und Bur - gen sie müs - sen sich ge - ben, wenn wir uns be -

per ur - bem quae - ren - tes pu - el - las E - -

per ur - bem quae - ren - tes pu - el - las E - -

We rush in - to ac - tion, nor quit we the
Und Mäd - chen und Bur - gen sie müs - sen sich

We rush in - to ac - tion, nor quit we the
Und Mäd - chen und Bur - gen sie müs - sen sich

per ur - bem quae - ren - tes pu - el - las E - -

yield.
müh'n.

We rush in - to ac - tion, nor quit we the
Und Mäd - chen und Bur - gen sie müs - sen sich

a - mus ut cras for - tu -

a - mus ut cras for - tu -

field till both maid - ens and towns to us, to us them-selves yield. Both
ge - hen Ha! das ist ein Le - ben Müh' und Lohn! A - ber wir Sol -

field till both maid - ens and towns to us, to us them-selves yield. Both
ge - hen Ha! das ist ein Le - ben Müh' und Lohn! A - ber wir Sol -

a - mus ut cras for - tu -

field till both maid - ens and towns to us, to us them-selves yield. Both
ge - hen Ha! das ist ein Le - ben Müh' und Lohn! A - ber wir Sol -

3

na - ti Cae - sa - res di - ca -

na - ti Cae - sa - res di - ca -

maids and towns to us yield.
da - ten zie - hen da - ron.

maids and towns to us yield.
da - ten zie - hen da - ron.

na - ti Cae - sa - res di - ca -

maids and towns to us yield. Tho' dar - ing the ven - ture, yet rich is the
da - ten zie - hen da - ron. Zwar kühn ist das Mü - hen doch herr - lich der

mus ve - ni

mus ve - ni

Stout - ly wall'd ci - ties we fain would win.
Ho - her Bur - gen Zin - nen und manch' schö - nes Kind

Stout - ly wall'd ci - ties we fain would win,
Ho - her Bur - gen Zin - nen und manch' schö - nes Kind

mus ve - ni

prize. Ci - ties stout - ly wall'd we fain would win
Lohn Ho - her Bur - gen man - ches schö - ne Kind

8.

vi - di vi - ci Gau - de - a - mus gau - de - a - mus gau - de - a -

vi - di vi - ci Gau - de - a - mus gau - de - a - mus gau - de - a -

And Mit maid - ens with lof - ty and with scornful mien
höh - nen - den Sin - nen Fal - len gar ge - schwind

And Mit maid - ens with lof - ty and with scornful mien
höh - nen - den Sin - nen Fal - len gar ge - schwind

vi - di vi - ci Gau - de - a - mus gau - de - a - mus gau - de - a -

And Mit maid - ens with lof - ty and with scornful mien
höh - nen - den Sin - nen Fal - len gar ge - schwind

8

mus i - gi-tur Vi - ta bre - vis Fu-gax que
 mus i - gi-tur Vi - ta bre - vis Fu-gax que

Tho' dar - ing the ven - ture, Yet rich is the prize.
 Wenn wir sie um - zie - hen Schwindet bald ihr Hohn.
 Tho' dar - ing the ven - ture, Yet rich is the prize.
 Wenn wir sie um - zie - hen Schwindet bald ihr Hohn.
 mus i - gi-tur Vi - ta bre - vis Fu-gax que

Tho' dar - ing the ven - ture, Yet rich is the prize.
 Wenn wir sie um - zie - hen Schwindet bald ihr Hohn.

vo-lup-tas Gau-de - a - mus gaude - a -
 vo-lup-tas Gau-de - a - mus gaude - a -

Tho' dar - ing the ven - ture, Tho' dar - ing the ven -
 Zwar kühn ist das Mü - hen, Zwar kühn ist das Mü -
 Tho' dar - ing the ven - ture, Tho' dar - ing the ven -
 Zwar kühn ist das Mü - hen, Zwar kühn ist das Mü -
 vo-lup-tas Gau-de - a - mus gaude - a -
 Tho' dar - ing the ven - ture, Tho' dar - ing the ven -
 Zwar kühn ist das Mü - hen, Zwar kühn ist das Mü -

8 Gau-de - a - mus gaude - a -

mus nunc nunc

mus nunc nunc

ture. Yet rich is the prize, the ven- ture is
 hen Doch herr-lich der Lohn, Doch herr-lich der

ture. Yet rich is the prize, the ven- ture is
 hen Doch herr-lich der Lohn, Doch herr-lich der

mus nunc bi - ben - dum et nunc am - an - dum

ture. Yet rich is the prize, the ven- ture is
 hen Doch herr-lich der Lohn, Doch herr-lich der

nunc nunc Gau - de

nunc nunc Gau - de

dar - ing, rich is the prize, O rich is the prize. How
 Lohn, Doch herr-lich der Lohn, Doch herr-lich der Lohn, Doch

dar - ing, rich is the prize, O rich is the prize. Tho' dar - ing the
 Lohn, Doch herr-lich der Lohn, Doch herr-lich der Lohn, Zwar kühn ist das

est nunc bi - ben - dum et nunc am - an - dum est Gau - de

dar - ing, rich is the prize, O rich is the prize. Tho' dar - ing the
 Lohn, Doch herr-lich der Lohn, Doch herr-lich der Lohn, Zwar kühn ist das

a - mus gau-de - a - mus. gau-de - a

rich, O how rich is the prize. How rich is the prize. O how rich
herr-lich der Lohn, ja der Lohn, doch herr-lich, ja herr-lich der Lohn

ven - ture, yet rich is the prize. How rich is the prize. O how rich
Mü - hen Doch herrlich der Lohn, doch herr-lich, ja herr-lich der Lohn

a - mus gau-de - a - mus. gau-de -

ven - ture, yet rich is the prize. Yet rich is the prize. O how rich
Mü - hen Doch herrlich der Lohn, doch herr-lich, ja herr-lich der Lohn

mus gau-de - a - mus.

is the prize. How rich is the prize. How rich is the prize.
un - ser Lohn, Doch herr-lich der Lohn. Lohn.

a - mus i - gi - tur.

is the prize. How rich is the prize.
un - ser Lohn, Doch herr-lich der Lohn.

is the prize. How rich is the prize. How rich is the prize.
un - ser Lohn, Doch herr-lich der Lohn.



PART III.

DRITTER THEIL.

Allegro. (♩ = 104.)

PIANO.

f (Drums and Trumpets, sounding the tattoo.)

(Trommeln und Pfeifen: Zapfenstreich.)

diminuendo poco a poco

p

p

mancando

pp

p

pp

perdendo

1

ppp

AIR OF FAUST. (Faust's Arie.)

SCENE IX.

(Faust in Margaret's chamber. Evening.)

(Faust Abends in Gretchens Zimmer.)

Andante sostenuto. (♩ = 66.)

FAUST. *p* sotto voce.

Thou sweet
Du. sanft

p
una corda

twi-light. be wel-come! Thee greet I from my heart. Thou soft-ly fill'st this
dämmern-der Schimmer, o. herz-lich grüss ich dich. Du sü-ße Lie-bes-

place. to chaste re- pose— set a part Where-in I feel— a vi- sion
pein. weht dein Hauch— hier um mich? Wie ein Traumbild zer- rührt mein

kiss my fevered brow, like— the bal-my breath of ear-ly morning.
trü- bes Er-den- le-ben. Wie un-be-kann't Ge- fühl macht mein Herz sanft er- be-ben?

sostenuto.

Sure, 'tis love. sure, 'tis love, in- spires me. Oh, how I feel my
dies Ge- fühl dies Ge- fühl ist Lie- be. Hier wohnt Zufrie-den-

pp *poco cresc.* *poco f*

un poco rall. e sostenuto il canto.

ppp

cares take wings and fly a way! How dear to me this si - lence. how
 heit, Rei - nes Glück Se - lig - keit. Hier schrei-gen ird-sche Frie - be. Die

un poco rall. perdendo ppp

a tempo.

joy - ous - ly I breathe this pure air! O youth - ful
 Sor - ge flieht, der Bu - sen wird weit. Schuld - lo - ser

a tempo.

maid - en. my sweet en - slaver! How I love thee, O earth - ly an - - gel!
 En - gel! Bild mei - ner Träu - me! Ich be - trat die - se stil - len Räu - - me.

pp *poco cresc.*

riten.

What — aw - ful joy this mo - ment. this mo - ment swells my heart! With what
 Reck — und ver - gnüg - ten Sin - nes Jetzt scheint es Fre - rel mir, Hier

riten.

sotto voce ppp

ee - sta - sy I gaze — on thy maid - en - ly couch! With what
 lag das keu - sche Rind. — Ihr Ge - bet sprach sie hier,

pp ppp

a tempo. *poco f*

How sweet the air of this cham - ber! O God, O God!
 Rein wie himm - li - sche Strah - len. Mein Miss-ge-schick

poco cresc. *poco f*

— af - ter long years of tor - ture, What joy is
 — en - det. Töd - li - chen Qua - len. Folgt so viel

pp

poco f animando

mine! O God! O God! af - ter long years of tor - ture,
 Glück! Mein Miss-ge-schick en - det. Töd - li - chen Qua - len

cresc. *poco f* *ppp*

molto ritenuto. Faust examines with passionate curiosity the interior of Mar-

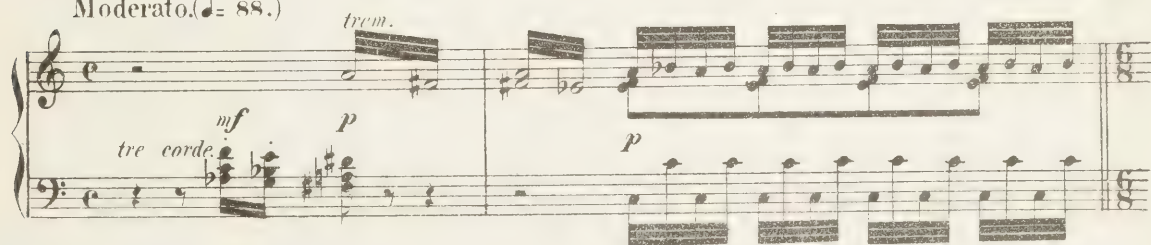
What joy is mine! garet's chamber.
 Folgt so viel Glück! Betrachtet langsam einherwandelnd, mit leidenschaftlicher Neugier
 das Innere des Gemachs.

molto ritenuto, una corda. *a tempo.* *pp*



SCENE X.

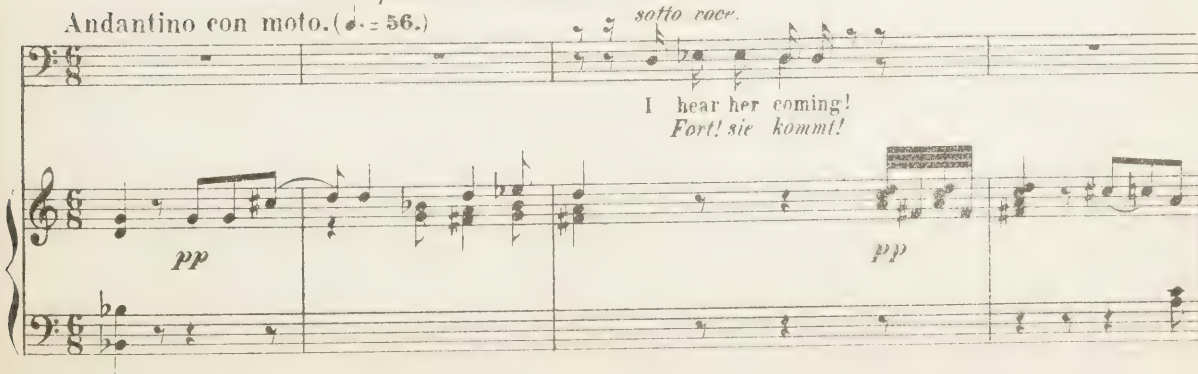
Moderato. (♩ = 88.)

Mephisto, entering.
(Mephisto herbeieilend.)

Recit.

Andantino con moto. (♩ = 56.)

sotto voce.

I hear her coming!
Fort! sie kommt!

sotto voce.
Recit. Conceal thy-self be - hind these - cur-tains
Sie darf dich noch nicht seh'n. Lau-sche hier!

FAUST. *sotto voce.* Heavens! my heart will
Wohl! vor - ban - ger

Artem. *p*

MEPHIST.

break for - ve - ry joy! Now make the most of time. Fare - well! Thy-self re -
Lust möcht' ich ver - geh'n Be - nü - tze dei - ne Zeit. Nur, Freund, be - herr - sche

p

Allegro. (♩ = 88.)

strain, or thou shalt lose her! (He conceals Faust behind the curtains.)
dich Sonst gehst du fehl. (Faust tritt hinter die Vorhänge.)

p

Good! my sprites and I now shall sing for you the sweet-est wed-ding
Gut! mei-ne Schar und ich In - to - ni - ren nun flugs die schön-sten Hoch-zeits -

p *pp*

Allegro. (♩ = 72.)

dit-ties. (Exit.)
lie - der. (Ab.)

p *pp*

FAUST.

Recit.

Calm thee, my heart, be qui - et.
 Herz, wa - rum bebst du wie - der.

lunga pausa.

SCENE XI.

Enter Margaret with a lamp. — (Faust concealed.)
 (Margarethe mit einer Ampel tritt auf. — Faust verborgen.)

Allegretto non troppo presto e dolce. ($\text{♩} = 66$.)

p
pp

MARGARET.

Recit.

How sultry is the air!
 Es ist so dumpfig hier.

p

MARG. *Recit.*

I tremble like a child.
 Mir wird, ich weiss nicht wie.

pp

'Tis my dream last night which fills my heart with sad-ness.
 Seit dem ge-stri-gen Trau-me bin ich ganz ver-stö-ret.

ppp

Allegretto.

I saw him in my dream! him, my pre-des-tined
 Ein an-ge-nehmes Bild sah ich mit Au-gen

ppp

Andante. (♩ = 50.)

love.
 nie.

How handsome he was! O how
 Ein schö-ner Mann! Ach! wär

poco f

Recit.

ten - der — was his love! How dear — ly he loved me! and how
 er mir — be-schwe - ret! Er schwur. — mich zu lie - ben. Ich em -

ppp

Allegro.

dear-ly I loved him! And shall we ev-er
 pfund Him-mels - glück. Im weiten Raum des

ppp *p* *sf* *pp*

Moderato.

meet up - on this earth? What fol - ly!
 Le - bens sucht mein Blick ihn rer - ge - bens!

pp *p*

THE KING OF THULE. (Gothic Song.)

Der König von Thule. (Gothisch Lied.)

Andantino con moto. (♩. = 56.)

p *mf*

MARG.

She sings, while undressing.
(*Sie singt, indem sie sich auszieht.*)

There was a king in Thu -
Es war ein Kö - nig in

le, Was faithful till the grave, -- To whom his
Thu - le gar treu bis an das Grab Dem

mistress, dy - ing, A gold - en gob - let gave.
ster - bend sei - ne Buh - le Ei - nen gold²nen Be - cher gab.

Naught was to him more pre - cious, He drained it at ev'ry
Es ging ihm nichts da - rü - ber, er leer - te ihn bei je - dem

bout: His eyes with tears ran o - ver As oft
Schmaus, die Au - gen gin - gen ihm ü - ber So oft

as he drank there - out.
er trank da - raus.

perdendo. *p*

When came his
End

p

time of dy - ing, The towns in his land he told,
als er kam zum ster - ben, Zählt' er die Städte all' im Reich,

Naught else to his heir de - ny - ing Ex - cept the gob - let of
Gönnt Al - les sei - nen Er - ben, Nur den Be - cher nicht zu -

gold. He sat at the roy - al ban - quet, With his
gleich. Er sass beim Kö - nigs - mah - le, und al - le

knights of high de - gree In the lof - ty hall of his fa - thers,
 Rit - ter um ihn her, Auf ho - hem Fu - ter - saa - le,

In the cas - tle by the sea.
 Dort auf dem Schloss am Meer.

perdendo.

p *f* *p*

There stood the old ca - rous - er. And drank the last life - glow,
 Dort stand der al - te Ze - cher und trank die letzte Le - bens - gluth,

And hurled the hallow'd gob - let In - to the tide he - low.
 Und warf den hei - li - gen Be - cher dann hin - un - ter in die Fluth.

He saw it plunging and fil - ling and sink - ing deep in the sea. Then his
 Er sah ihn stür - zen und trin - ken, sah ihn ver - sin - ken tief ins Meer. Sei - ne

eye - lids fell for ev - er, And nev - er - more
 Au - gen thü - ten ihm sin - ken, Er trank nie ei - nen Tro -

drank he. There was a
 pfen mehr. Es war ein

king once in Thu - le, faith - ful was he
 Kö - nig in in Thu - le, war treu, gar treu

(Deep sigh.)
 (Tiefer Seufzer.)

to the grave. Ah!
 bis ans Grab! Ah!

Ped. una corda **1** *pp*

SCENE XII.

INVOCATION.

(Beschwörung.)

Allegro moderato. (♩ = 104.)

MEPHIST.

Recit.

Ye
Ihr

dim.

spi - - rits of flickering flame,
Gei - ster un - be - ständ' - ger Flam - men,

Hith - er
Eilt her -

p

f

come!
bei,

Haste, I need your aid.
Schnel - ler als der Wind!

mf

p

3

3

3

3

6

poco più allegro. (♩ = 144.)

ppp

6

6

6

The first system of music consists of three measures. The right hand features intricate sixteenth-note passages, while the left hand provides a steady accompaniment with eighth and sixteenth notes. The key signature has one sharp (F#) and the time signature is 3/4.

Always in strict time.
(Stets im Zeitmass.)

MEPHIST.

Quick appear, Quick ap - pear!
Eilt her-bei, eilt her - bei.

The second system of music begins with the vocal entry of Mephistopheles. The vocal line is in the bass clef, and the piano accompaniment is in the treble and bass clefs. The key signature changes to two sharps (F# and C#). The piano part features a driving, rhythmic accompaniment with many sixteenth notes. The vocal line includes the lyrics "Quick appear, Quick appear!" and "Eilt her-bei, eilt her-bei!" in both English and German.

Recit.

Ye will - o' the-wisps, your bane - ful and treach' - rous glimmers must be
 Aus Sumpf und Moor schau't Irr - lich - ter euch hier zu - sam - men, Eu - er

wil - der a maid, and lead her un - to us. In the name of the de-vil get you
 tü - eki - sches Licht rer - blen - de die - ses Kind. In's Teu - fels Na - men

mf *p*

dancing!
 hüpfet!

And take care, ye fiddlers of
 Wenn Eins nur dem Kreise ent -

f *p*

hell,
 schlü - pfet,

to mark the measure well, else I will quench your glow.
 Nicht tanzt um die - ses Haus Blas' ich euch Al - le aus.

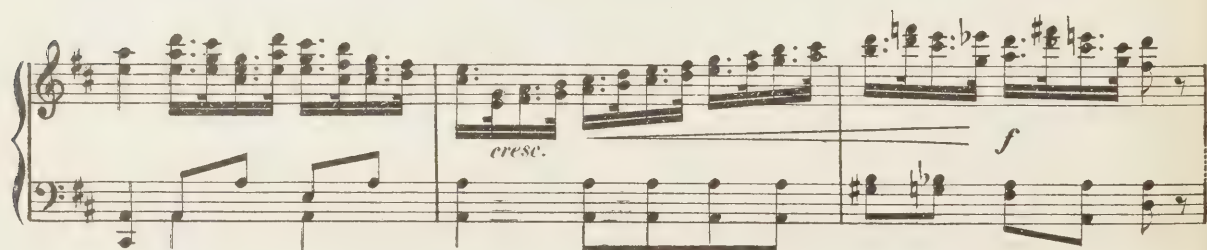
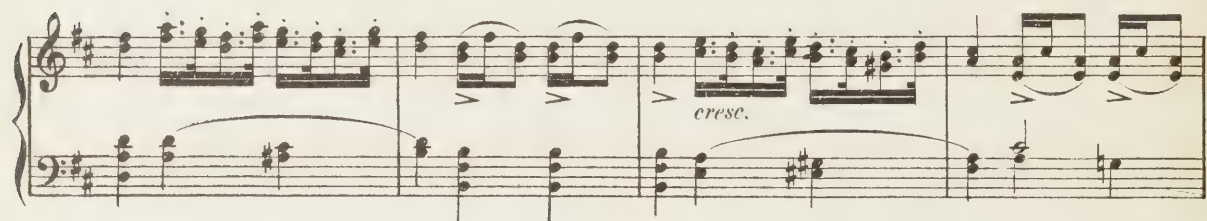
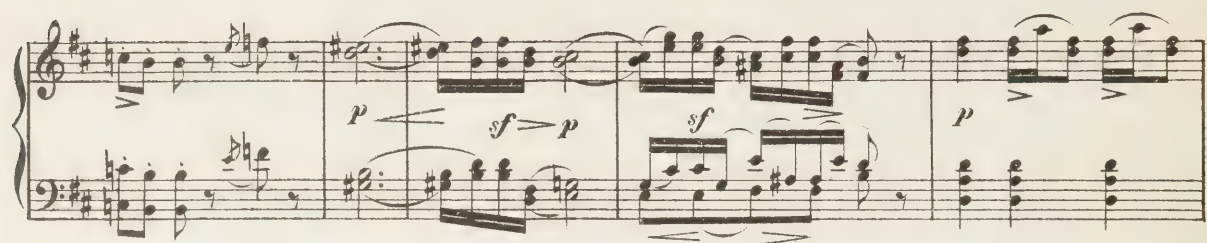
f *ff*

MINUET OF THE WILL-O' THE-WISPS.

(Tanz der Irrlichter.)

Moderato. (♩ = 88.)

The musical score is written for piano in 3/4 time, featuring a treble and bass staff. The key signature has two sharps (F# and C#). The tempo is Moderato, with a quarter note equal to 88 beats per minute. The score consists of seven systems of music, each with a treble and bass staff. The first system begins with a piano (*p*) dynamic. The second system includes a crescendo (*cresc.*) marking. The third system also begins with a piano (*p*) dynamic. The fourth system includes another crescendo (*cresc.*) marking. The fifth system features a forte (*f*) dynamic in the treble staff, followed by piano (*p*) and pianissimo (*pp*) dynamics in the bass staff. The sixth and seventh systems continue with various dynamics including mezzo-forte (*mf*) and piano (*p*), with some measures marked with a double sharp symbol (x#) indicating a key change or specific fingering. The score concludes with a final piano (*p*) dynamic in the seventh system.





First system of musical notation. Treble and bass staves. Dynamics: *p cresc. < ff*, *1 mf >*, *p*, *p*.



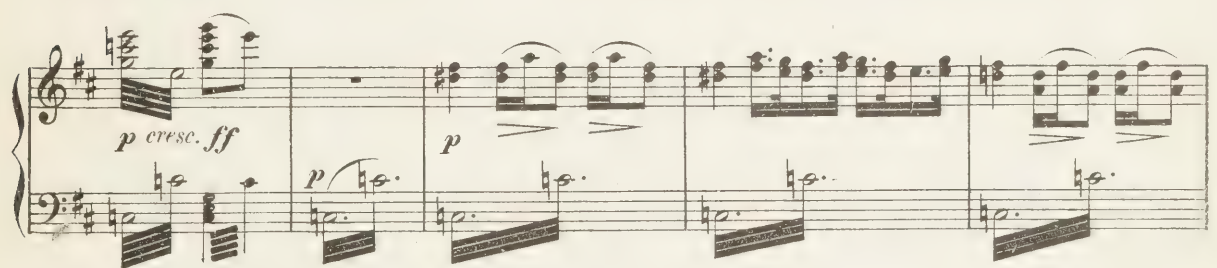
Second system of musical notation. Treble and bass staves. Dynamics: *mf >*, *p*.



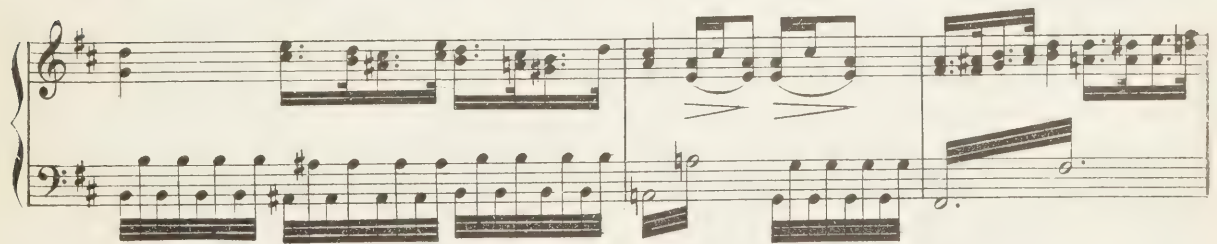
Third system of musical notation. Treble and bass staves. Dynamics: *p*, *p*, *p cresc. ff*, *1*.



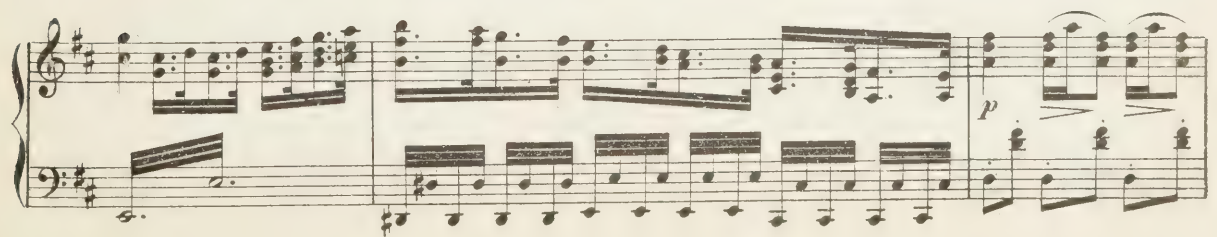
Fourth system of musical notation. Treble and bass staves. Dynamics: *mf*, *p*.



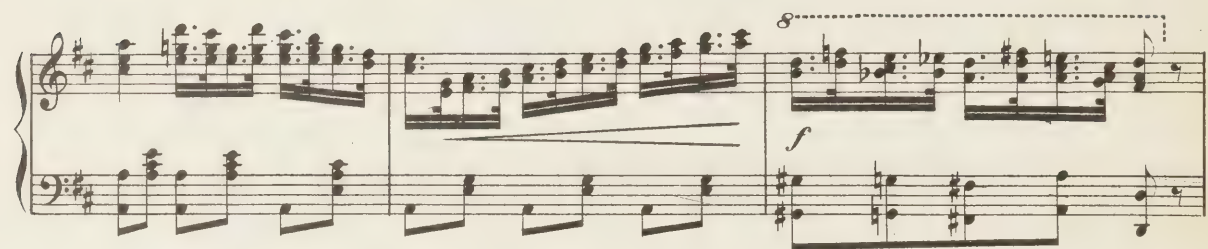
Fifth system of musical notation. Treble and bass staves. Dynamics: *p cresc. ff*, *p*.



Sixth system of musical notation. Treble and bass staves.



Seventh system of musical notation. Treble and bass staves. Dynamics: *p*.



First system of musical notation. Treble and bass staves. Key signature: two sharps (F# and C#). Time signature: 2/2. Dynamics: *p cresc.*, *ff*, *pp*. A first ending bracket with a repeat sign and a fermata is marked above the first measure of the treble staff.

Second system of musical notation. Treble and bass staves. Dynamics: *p*, *ppp*.

Third system of musical notation. Treble and bass staves. Dynamics: *cresc.*, *f*, *ff*, *pp*. A sixteenth-note figure in the treble staff is marked with a '6' and a slur.

Fourth system of musical notation. Treble and bass staves. Dynamics: *ppp*.

Fifth system of musical notation. Treble and bass staves. Dynamics: *pp*.

Presto e leggiero. (♩ = 144.)

Sixth system of musical notation. Treble and bass staves. Dynamics: *ff*, *p*.

Seventh system of musical notation. Treble and bass staves.



Moderato.

Presto.

pp *mf* *f* *p*

RECITATIVE.

Allegro non troppo. (♩ = 76.)

Recit. MEPII.

p *mf* Recit.

Come on We'll
Jetzt hier! wir

strike up a mor-al song, this dam-sel's car to tick-le, the more
las-sen ein mo-ra-lisch Lied-chen nun er-tö-nen, wir be-

mf

Allegretto. (♩ = 112.)

sure - - - ly to be-guile her heart.
thö - - - ren sie de-sto mehr.

f *p*

Serenade of Mephistopheles, with Chorus of Will-o' the-wisps.
(Ständchen des Mephistopheles und Chor der Irrlichter.)

Allegro. Waltz movement. (♩. = 72.)

MEPHIST.

p

Why dost thou wait At the
Was machst du hier vor des

door of thy lov - er. Why dost wait at the
Lieb - sten, des Lieb - sten Thür? vor des Lieb - sten

door of thy lov - er, My fool - ish Kate, in the
Thür' so früh hier, Both - rin - chen hier bei dem

gray of the morn - ing? Why dost wait, fool - ish
er - sten, beim er - sten Ta - ges - blick? o lass

Kate, fool - ish Kate? O be - ware, Nor en - ter there! Trust his fair -
sein, lass es sein! Lässt er dich als Mädchen ein, lässt er dich -

ff

speech-es nev - er. Men de - ceiv - ers were
 nicht so zu - rü - cke, Mäd - chen lässt er hin -

ff

p *cresc.*

ev - er: Men de - ceiv - ers were ev - er, And
 ein, Rein Mäd - chen kehrt je zu - rü - cke, kehrt

p *cresc.*

f

love is but a snare. Yes love is but a
 je zu - rü - cke, Hör mich lass es lass es

f

snare. Why dost thou wait at the door of thy
 sein. Was machst du hier ror des Lieb - sten, des

p

lov - er, Why dost wait at the door of thy
 Lieb - sten Thür ror des Lieb - sten Thür so

lov - er, My fool-ish Kate. In the grey of the
frü - her, Käth-rin-chen hier bei - dem er - sten. heim

crese.
morn - - - ing? Why dost wait, fool - ish Kate, fool - ish Kate!
er - - - sten Ta - ges-blick? o lass sein, lass es sein.

BASS I.

BASS II.

Fool - ish Kate!
Lass es sein.Fool - ish Kate!
Lass es sein.

crese.

MEPHIST.

(Demoniac laughter.) Ha!
(Teufliches Lachen.) Ha!

TEN. I. II.

BASS I.

BASS II.

Ha!
Ha!Ha!
Ha!Ha!
Ha!

ff *p*

Maid-en, take heed! Lose no time here in
Nehmt euch in Acht, Ist's ge - schek'n, ist's voll -

sigh - ing. Lose no time. lose no time here in
 bracht, neh - met Euch fein in Acht. ist's roll - bracht, ist's ge -

sigh - ing. Reck well my rede: Shun the dan - ger by
 sche - hen. Dann gu - te Nacht gu - te Nacht gu - te

fly - ing. O take heed, fool - ish Kate O take
 Nacht, gu - te Nacht gu - te Nacht gu - te Nacht gu - te

TEN. I. II.
BASS I.
BASS II.
p O take heed, O take
 Gu - te Nacht gu - te
p O take heed, O take
 Gu - te Nacht gu - te
p O take heed, O take
 Gu - te Nacht gu - te

heed! Trust his fair speeches nev - er, Trust his fair speeches
 Nacht. Ich! hüt - tet ihr euch lieb, Ihr ar - men, ar - men

heed! Trust his fair speeches
 Nacht. Ihr ar - men ar - men
p
 heed! Trust his fair speeches
 Nacht. Ihr ar - men ar - men
p
 heed! Trust his fair speeches
 Nacht. Ihr ar - men ar - men
p

heed! Trust his fair speeches
 Nacht. Ihr ar - men ar - men

ff

nev - er, Men de - ceiv - ers were ev - er.
 Din - ger, Thü - - tet nichts ihr zu Lieb' Dem

ff

nev - er, Men de - ceiv - ers were ev - er,
 Din - ger Thü - - tet nichts ihr zu Lieb' Dem

ff

nev - er, Men de - ceiv - ers were ev - er,
 Din - ger Thü - - tet nichts ihr zu Lieb' Dem

ff

nev - er, Men de - ceiv - ers were ev - er,
 Din - ger Thü - - tet nichts ihr zu Lieb' Dem

p Men de - ceiv - ers were ev - er. And love is
 schön - sten Dieb nichts zu Lieb' Als mit dem Rin - ge am

mp Men de - ceiv - ers were ev - er,
 schön - sten Dieb nichts zu Lie - be

Men de - ceiv - ers were ev - er,
 schön - sten Dieb nichts zu Lie - be

Men de - ceiv - ers were ev - er,
 schön - sten Dieb nichts zu Lie - be

p *cresc.*

f but a snare, Yes. love is but a snare.
 Fin - ger, am Fin - ger, hört ihr als mit dem Ring.

f Yes. love is but a snare.
 ja hört ihr als mit dem Ring.

f Yes. love is but a snare.
 ja hört ihr mit dem Ring.

f Yes. love is but a snare.
 ja hört ihr als mit dem Ring.

f

Maid - en, take heed, Lose no
Nehmt euch in Acht, ist's ge -

O take
Ist's ge -

Love is but a snare. Fool - ish Kate, be-ware!
Nehmt euch fein in Acht, ch' es ist rollbracht,

O take
Ist's ge -

Love is but a snare. Fool - ish Kate, be-ware!
Nehmt euch fein in Acht, ch' es ist rollbracht,

O take
Ist's ge -

mf *mf* *p*

time here in sigh - ing. Lose no time, lose no
schch'n ist's roll - bracht, uch - met Euch fein in Acht, ist's roll -

heed, O take heed, Lose no time here in sigh - ing, lose
schch'n ist's roll - bracht, neh - met Euch fein in Acht, ch' es

heed, O take heed, Lose no time here in sigh - ing, lose
schch'n ist's roll - bracht, neh - met Euch fein in Acht, ch' es

heed, O take heed, Lose no time here in sigh - ing, lose
schch'n ist's roll - bracht, neh - met Euch fein in Acht, ch' es

time here in sigh - ing. Reck well my rede, Shun the
bracht ist's ge - sche hen, Dann gu - te Nacht, gu - te

no time in sigh - ing. Reck well my rede! Reck well my
ist roll - bracht, ist's roll - bracht, Dann gu - te Nacht, gu - te

no time in sigh - ing. Reck well my rede! Reck well my
ist roll - bracht, ist's roll - bracht, Dann gu - te Nacht, gu - te

no time in sigh - ing. Reck well my rede! Reck well my
ist roll - bracht, ist's roll - bracht, Dann gu - te Nacht, gu - te

dan - ger by fly - ing. O take heed. fool - ish Kate! O take
 Nacht gu - te Nacht gu - te Nacht gu - te Nacht gu - te Nacht gu - te

rede. Shun the dan - ger by fly - ing. O take heed. foolish Kate! O take
 Nacht gu - te Nacht gu - te Nacht gu - te Nacht Dann gu - te Nacht gu - te

rede. Shun the dan - ger by fly - ing. O take heed. foolish Kate! O take
 Nacht gu - te Nacht gu - te Nacht gu - te Nacht Dann gu - te Nacht gu - te

rede. Shun the dan - ger by fly - ing. O take heed. foolish Kate! O take
 Nacht gu - te Nacht gu - te Nacht gu - te Nacht Dann gu - te Nacht gu - te

cresc. *ff*

heed! Ha!
 Nacht. Ha!

heed! Ha!
 Nacht. Ha!

heed! Ha!
 Nacht. Ha!

heed! Ha!
 Nacht. Ha!

ff *f*

listesso tempo.

Hush! now dis - ap - pear! Will - o' the - wisps vanish.
 'Still! ver - schwindet nun! (Die Irrlichter verschwinden.)

p

Keep si - - -
Ge - r ä u s c h - - -

dim.

lence! Let us list to the coo-ing of our doves.
los! Jetzt gelauscht, Wie man Kuss um Küsse tauscht.

perdendo. *pp* long Pause.

SCENE XIII.

Andantino non troppo lento. (♩ = 56.)

pp *pp*

Margaret, seeing Faust. Recit.
Margarethe Faust erblickend. O God! what do I
Mein Gott! Ich

p cresc. *fpfp una corda.* *Red.*

see? can it be he? Can I be - lieve my eyes?
träume. mich täuscht der Schein. Kann ein Traum wirk-lich sein?

Red.

SCENE XIV.

TRIO AND CHORUS.

Andante. (♩ = 56.)

(Trio und Chor.)

FAUST.

p a mezza voce ed appassionato assai.

An - gel a - dor'd, — Whose dear and love - ly in - age. While
Himm - li - sches Bild, — das mei - ne See - le fül - - let, Das

p una corda.

yet I had not known thee, il - lu - mined my dark soul! — At
mei - nem schön - sten Trau - me so — wun - der - bar ent - schwebt, — Ich

last I thee be - hold — And o'er the jea - lous cloud-veil Which hid thee
bin dir end - lich nah, — Kein Wol - ken-flor ver - hül - let dich mei - nem

from my sight My love the vic - t'ry hath won, —
Blick, Du bist, — was ich e - wig er - strebt, —

MARG.

Mar - ga - ri - ta, I love thee! Thou know'st my name, — And
Mar - ga - re - the, Ge - lieb - - te! Du nen - nest mich — Dein

MARG.

I too have of-ten whisper'd thine — Faust! (timidly.)
 Na - me ist mir auch wohl be - kannt Faust! (schüchtern.)
FAUST.
 That name — is
 Du hast ihn ge-

mine, — but I will take an - oth-er, if it please thee
 nannt, — Ein an - d'rer seifs, wenn ei-nen an-dera du er-

In dreams — I thee have seen,
 Ich sah — im Trau - me dich,
 bet - ter. Hast seen me
 le - sen Im Trau - me

such as I see thee now. I know thy voice, thy
 Drum bin ich so rer - traut Der - sel - ben Stim - me
 in thy dreams?
 sahst du mich?

face, thy sweet and win - ning speech. —
Laut, Das sel - be sanf - te We - sen

poco riten. a tempo.
 Ah! for thee I longed.
 Ich glaubt' an dich

And didst thou love me?
 Lieb - test du mich?

Mar - ga - ri - ta, I
 Mar - ga - re - the, du

poco cresc. p poco riten. poco f p

un poco riten. a tempo.
 My ten - der love was thine by in - spi - ra - tion.
 Mei - ne herz - lich - sten Fü - ß - se, Längst schon sind sie dein.

love thee!
 Sü - sse

un poco riten a tempo.
 Mar - ga - ri - ta is
 Mar - ga - re - the ist

f a tempo. p

o dear - est
 Freund - li - ches

mine!
 mein!

pp

love,
Bild,

Thy
das

sweet and no-ble
mei-ne See-le

Ah!
O

im - - - age,
fühl - - - let,

O dear - - - est
Freund li - - - ches

An - - - gel a - -
Himm - - - li - - - sches

pp

love,
Bild,

Thy
das

sweet and no-ble im - - - age, While
mei-ne See-le fühl - - - let, Das

dored,
Bild,

Whose
das

dear and love-ly im - - - age, While
mei-ne See-le fühl - - - let, Das

yet
mei -

I had not known thee.
- nem schönsten Trau - me

Shone bright - ly in my
so wun - der - bar ent -

yet
mei -

I had not known thee.
- nem schönsten Trau - me

Il - lu - mined my dark
so wun - der - bar ent -

soul! At last I thee be - hold, And
schwebt Ich bin dir end - lich nah! Kein

o'er the jea - lous cloud - veil Which hid thee from my
Wol - ken - flor rer - hül - - let Dich meinem Blick Du

sight. Thy love the vic - - try hath
bist was ich e - - wig er -

sight. My love the vic - - try hath
bist was ich e - - wig er -

won. Now at last the vic - to - ry
strebt Ja du bist was mein Herz

won. Thou art mine! Thou art mine!
strebt Ja du bist was mein Herz

thy _____ love hath won.
 stets _____ er - strebt.

Thou _____ art mine!
 stets _____ er - strebt.

Dear-est maid, sweet-est
 Mar-ga - re - the, mein

O what trans - ports of plea - sure
 So viel Glück macht mich be - ben

To his
 An dein

trea - sure!
 Le - ben

To my love with - out mea - sure Yield thee
 Ist dir al - lein er - ge - ben An mein

arms _____ To his arms me im - pel!
 Herz, _____ An dein Herz zieht es mich. (with warmth.)
 (feurig.)

now, _____ Yield thee now. I im - plore Dear-est maid, sweet-est
 Herz, _____ An mein Herz ruf' ich dich Mar-ga - re - the mein

O what trans - ports of plea - sure.
 So viel Glück macht mich be - ben

trea - sure
 Le - ben

To my
 Auf

Born of love with - out meas - ure To thy
 Auf e - wig dir er - ge - ben Ge -

love with - out meas - ure.
 e - wig dir er - ge - ben.

f > p *f > p* *pp*

Yield thee
 Un -

arms, me im - pel! What gen - tle languor seiz - es my whole
 lieb - ter, bin auch ich. Mich fasst ein na - men - los! doch sü - ss'es

now, I im - plore.
 säg - lich lieb' ich dich!

smorz. poco a poco.
ppp
cresc. poco a poco.

he - ing.
 Ban - gen.

For thy em - brace my heart fond - ly
 Lass, theu - res Kind, mei - nen Arm dich um -

dim. poco a poco
cresc. poco a poco

In my eyes are tears All is
 Wa - rum fällt mein Blick Sieh' mit

yearn - eth Come! O come!
 fan - gen! Komm! o komm!

dark - ness.... I faint.... All is
Thra - nen? ist's Schmerz ist es

Sweet love!
Komm' komm'

0
o

dark - - - ness.... ah! I
Ah - - - nung ist's das

perdendo.
come!
komm!

cresc.

die!
Glück?

p

cresc.

cresc. molto.

cresc. molto.

SCENE XIV.

Allegro. (♩ = 116.)

MARG.

Mephisto, entering abruptly.

Who is this
Hi. darf uns

(Mephisto, hastig auftretend.)

A - way, it is too late!
Fort, fort! schon ist's zu spät.

mf

poco *p*

FAUST.

MEPHIST.

man? A brute! Nay, a friend.
 stö - ren? Ein Thier! O - der Freund.

MARG.

Ah! his glance with hor - ror freez - es my
 O, es weht Grauß mich an, seit er

MEPHIST.

FAUST.

blood! No doubt, I am in - trud - ing. Who bade thee
 hier Zur Un - zeit wollt' ich wet - ten Wer hiess dich

MEPHIST.

en - ter here? I come to save this an - gel.
 kom - men, Freund? Das Fräu - lein gilt's zu ret - ten.

Een now the neighbors all, A -
 Ver - nehmt, was sich be - giebt Al - le

wak - end by our songs, Run hith - er and point out the house to pas-sers
 Nach - barn sind wach, Man zeigt la-chend den Lichtschein in die-sem Ge-

by at Marg'-ret they are scof - fing, And they call for her
 mach at Spot - tend nen-nen sie Gret - chen, gehn die Mut-ter zu

moth - er, The dame will soon be here. O ter - - - - - ror!
 we - cken Die Al - te hat's ge - hört O Schre - - - - - cken.

FAUST.

poco f

MEPHIST. FAUST. MEPHIST.

We must be off. Death and hell! Soon shall you meet a -
 Drum ei - le fort Höl-le und Tod! Trefft ihr euch näch-stens

poco f

gain. Con - so - la - tion is near, Fol - lows close up - on
 doch. Heu - te dränget die Noth Mor - gen winken euch

mf

MARG.

sor - row: Then fare - well, dear - est love! We shall
 Freu - den, Ja, man kommt. Theu - rer Faust. O, wie

meet — on the mor - row, Now tar - ry not, they come!
 herb — ist das Schei - den! Bis mor - gen le - be wohl!

FAUST.

Fare - well then,
 Leb' wohl, du,

senza ritardanza.

bliss - ful night, — Which scarce - ly had be - gun! — Fare -
 schö - ne Nacht — Um die mich Göt - ter nei - den Du

p *ppp*

well. rich feast of love, which I had hoped to taste! —
 gold - nes Lie - bes - fest. Glück mei - nes Traum's leb' wohl. —

MEPHIST.

Come
 Fort,

Wilt thou no more re - turn —
Wie schnell zer-rann' mein Glück —

on, the morning dawns!
fort! der Tag er - wacht

Hour of rap - ture too fleet - - ing, In which my soul, erst plung -
Wer ver - birgt mir die Zu - - kunft? Kehrt die Nacht je —

— in grief, To joy at length a - woke? Wilt thou no more re -
— zu - rück, Wo mir das Glück ge - lacht? Kehrt die Nacht je zu -

turn? — Wilt thou no more re - turn? — Wilt thou no more re -
rück — Wo mir das Glück ge - lacht? — Kehrt die Nacht je zu -

turn, Too fleet-ing hour, in which my soul, erst plunged in
rück Wo mir das Glück ge - lacht? Kehrt je die Nacht zu - rück Wo

ppp

riten. *rall.*

grief, To joy, to joy, at length a - woke. at length to joy, to
 mir ge - lacht das Glück? Kehrt die - ses sü - sse, sü - sse Glück mir

riten. *rall. poco f*

poco cresc.

FAUST.

joy a - woke?
 je zu - rück?

TEN. I.

CHORUS of men and women in the street.
 (CHOR der Nachbarn.)

Hol - la, Dame Op - pen -
 Hol - la, Frau Mar - the

TEN. II.

Hol - la, Dame Op - pen -
 Hol - la, Frau Mar - the

BASS I.

Hol - la, Dame Op - pen -
 Hol - la, Frau Mar - the

BASS II.

Hol - la, Dame Op - pen -
 Hol - la, Frau Mar - the

a tempo.

p *f*

And. *

MEPHIST.

The crowd is
 Sie pol - tern

heim! See what your daugh - ter's do - ing!
 hört! Thut eu - rer Toch - ter weh - ren.

heim! See what your daugh - ter's do - ing!
 hört! Thut eu - rer Toch - ter weh - ren.

heim! See what your daugh - ter's do - ing!
 hört! Thut eu - rer Toch - ter weh - ren.

heim! See what your daugh - ter's do - ing!
 hört! Thut eu - rer Toch - ter weh - ren.

f

com - ing:
wa - cker

SOPRANI I.

SOPRANI II.

There's a lov -
Ein Ga - lan

There's a lov -
Ein Ga - lan

The warn - ing's not one whit too soon,
Hört gu - ten Rath, sie treibt es kraus

The warn - ing's not one whit too soon,
Hört gu - ten Rath, sie treibt es kraus

There's a lov -
Ein Ga - lan

The warn - ing's not one whit too soon, 'Tis
Hört gu - ten Rath, sie treibt es kraus, sie

Let us ha - sten a - way!
Die - ses Volk möcht' uns fahn.

er now in your house,
schlich in eu - er Haus!

er now in your house,
schlich in eu - er Haus!

And you and all
Glaubt un - serm Wort, der

And you and all
Glaubt un - serm Wort, der

er now in your house,
schlich in eu - er Haus!

And you and all
Glaubt un - serm Wort, der

not treibt one whit too soon.
es gar zu kraus.

You and all
Ja, auf Wort, der

yours ere long will get in - to trou - ble.
 Haus - stand wird sich bald ver - meh - ren.

Holla!
Holla!

MARG.

O heavn! Dost hear their foul jibes? If
 Gott! Gott! O bit - ter - rer Spott! Wenn sie

Hol - la!
 Hol - la!
 Hol - la!
 Hol - la!
 Hol - la!
 Hol - la!
 Hol - la!
 Hol - la!

MARG.

thou be found with me, my life they'll sure - ly take.
nah'n Dich hier fin - den des To - des wär' ich dann

MEPHIST.

Come, 'tis
Jetzt ist's

MARG.

Farewell! fare - well! Make thy e -
Leb - wohl leb - wohl Theu - rer! Ge -

FAUST.

O de - spair!
Ras't das Volk?

MEPHIST.

time to be go - ing.
Zeit, zu verschwinden.

O what fol - ly!
Gu - te Nach - barn!

scape thro' the gar - den gate.
schwind Durch den Gar - ten hin - aus

FAUST.

O my an - gel, fare thee
Mor - gen Nacht sü - sses

MEPHIST.

well! Quick a - way! quick a - way!
Kind Mor - gen Nacht, fort ge - schwind.

p cresc.

f

The same movement and the same value of measure.
(Gleiches Tempo und gleicher Taktwerth.)

Dear - - - est Faust,
Theu - - - rer Faust,
cresc. *f*

Now do I know, at last, all the joy of ex - ist - ence
O mei - nes Le - bens Stern bist du end - lich er - schie - nen

mf

Thus I drag thee a - round, at my pleas - ure
Ha der Tag mei - nes Sieg's ist er schie - nen

(♩ = 116.)

mf *cresc.* *f*

Hap - pi - ness, thou dost smile up - on me, Call'st me to thee,
Liegt mein Glück mir so nah Liegt so nah

haugh - ty Faust! Lo, the hour ap - proach - es, lo, the hour ap -
stol - - zer Faust! dei - ne Stun - de na - het dei - ne Stun - de

mf *p*

Dear - - - est Faust!
Theu - - - rer Faust!

and I come. At last thou art mine! Love a ne'er dy - ing
mir mein Glück so fer - ne der Schmerz! Lie - be hei - li - ge

proach - es in which thou shalt be mine. Slave of love, — whose
na - het mein ge - hört die - ses Herz Lie - be, sü - - sse

f *f* *p* *cresc.*

Un - to thee I give my
Wie - mein Stern mir er -

flame in my bo - som hath kin - dled
Lie - be nur dir will ich die - nen

joys thou ne'er shalt taste. In hell thy fierce de - sires shall in -
Lie - be knech - tet dich und mir nur die - net Faust. mir al -

f *p*

whole self. Love a ne'er dy - ing
schie - nen. Lie - be hei - li - ge

Love a ne'er dy - ing
Lie - be hei - li - ge

flame and tor - ment thee. In hell
lein sollst du die - nen und mir

p *cresc.*

flame in my bo - som hath kin - dled.
Lie - be nur dir will ich die - nen

flame in my bo - som hath kin - dled.
Lie - be nur dir will ich die - nen

thy fierce de - sires shall in - flame and tor -
nur stol - zer Faust mir al - lein sollst du

f *p* *cresc.*

O my
Faust dir

som hath kin - dled. Of my con - sum - ing love
will ich die - nen nur dein all - mächt' - ger Hauch

ment thee.
die nen.

Lo, the hour ap -
Dei - ne Stunde ist

cresc.

cresc.

heart's — joy! my sole treas - ure!
e - - - wig Faust dir e - - - wig

soon shall I taste the joy. Of my con -
hebt See - len him - mel - wärts Nur dein all -

proach - es. Lo, the hour ap - proach - es.
na - - he dei - ne Stun - de ist na - - he

To lose — thee, were to die! —
dir na - - - he bleibt mein Herz. —

sum - ing' love. Soon shall I taste the joy. —
mächt' - ger Hauch hebt See - len him - mel - wärts. —

haugh - ty Faust, haugh - ty Faust In which thou shalt be mine. —
mir ge - hört die - ses Herz mir ge - hört die - ses Herz. —

cresc.

p cresc. molto.

p
 Dear - est Faust! my true love! Un -
 Theu - - rer Faust! lieb - - - stes Herz Wie

p
 Now do I know, at last, all the joy of ex - ist - ence.
 O mei - nes Le - bens Stern bist du end - lich er - schie - nen

f
 Thus do I drag thee a - round at my pleas - ure,
 Ha, des Tri - um - pfes Tag, bist du end - lich er - schie - nen

p cresc.

p

- - to thee my whole self I
 mein Stern mir er - - schie - -

Hap - pi - ness, thou dost smile up - on me,
 Liegt mein Glück mir so nah

haugh - ty Faust! Lo, the hour ap - proach - es.
 Stolz - - zer Faust! dei - ne Stun - de na - het

mf

give.
nen.

O Lieb - - - - - loved
Faust.
Herz

Callst me to thee. and I come. At last, thou art mine.
Liegt so nah mir mein Glück so fer - ne der Schmerz

Lo, the hour ap - proach - es In which thou shalt be mine.
dei - ne Stun - de na - - het mir ge - hört die - ses Herz

mf *mf*

In my
Nur dir

Lo, the hour ap - proach - es when thou shalt be mine.
Dei - ne Stun - de naht mein ge - hört die - ses Herz

crese. *mf un poco f*

My life give
O Theu - rer

bo - som a ne'er dy - ing flame love hath kin - dled.
hei - li - ge Lie - be nur dir will ich die - nen.

crese.

I un - to thee, my be - lov - ed,
Faust! *Wie mein Stern mir er - schie - nen!*

In hell thy — fierce de -
Ja, mir nur — die — net

mf

My sole treas - ure art
E - wig nah — bleib' ich

In my bo - som a flame love hath kin
Dir heil' - ge — Lieb' — al - lein weih' ich mein —

sires shall in - flame and tor - ment thee.
Faust mir al - lein sollst du die - nen.

thou. Ah! — to lose
dir E — wig na —

dled. Of — my fond love. my — ar - dent love I
Herz dein — Hauch al - lein dein — Hauch al - lein trägt

Faust, — lo, the hour ap - proach - es in which thou
Ha! — dei - ne Stun - de naht, — Schon ge - hört

ff

thee, to lose thee were to die! A
 he, dir na - - he bleibt mein Herz der

soon shall taste the joy, Of my fond love I
 See - len him - mel - wärts! Dein Hauch al - lein trägt

shalt he mine, the hour is now ap - proach - ing when
 mir dein Herz! Ha dei - ne Stun - de naht, schon ge -

p *cresc.*

nev - er dy - ing flame in my bo - -
 Lie - be mächt' - ger Hauch trägt uns, trägt

soon shall taste the joy. Love a ne'er dy - ing flame in my bo - -
 See - len him - mel - wärts Nur dir hei - li - ge Lie - be ge - hört

thou shall be mine, the hour is now ap - proach - -
 hört mir dein Herz Ha! dei - ne Stun - de naht

ff *p* *f*

som love hath kin - dled. Dear - est Faust,
 uns him - mel - wärts, Theu - rer Faust

som hath kin - dled. Love a
 jetzt ganz mein Herz Nur dir

ing when thou shalt be mine. Yes, the hour is near, the
 mein ge - hört ganz dies Herz Stol - zer Faust du bist mein Ha,

ff

In my ho - - som love a flame hath kin - dled.
 Lie - be trägt uns him - mel - wärts

ne'er dy - ing flame in my ho - - som hath kin - dled.
 hei - li - ge Lie - be ge - hört jetzt ganz mein Herz

hour is now ap - proach - - ing when thou shalt be
 dei - ne Stun - de naht mein ge - hört ganz dies

p *f* *p*

My sole treas - ure! dear - est Faust to lose
 e - - wig na - he dir bleibt mein Herz

Of that love I shall, ere long, taste the joy.
 dir ge - hört ganz mein Herz, Herz,

mine, when thou shalt be mine.
 Herz mein ge - hört ganz dies Herz,

There's a lov - er
 Schlüpft ein lock - rer

There's a lov - er
 Schlüpft ein lock - rer

There's a lov - er
 Schlüpft ein lock - rer

There's a lov - er
 Schlüpft ein lock - rer

There's a lov - er
 Schlüpft ein lock - rer

f

thee were to die! To
bleibt dir mein Herz dir
Nur

now in your house, And mark ye well! ere long he'll get ye all in
Vo - gel ins Haus Wird sich der Haus - stand bald ver - meh - ren bald ver -

now in your house, And mark ye well! ere long he'll get ye all in
Vo - gel ins Haus Wird sich der Haus - stand bald ver - meh - ren bald ver -

now in your house, And mark ye well! ere long he'll get ye all in
Vo - gel ins Haus Wird sich der Haus - stand bald ver - meh - ren bald ver -

now in your house, And mark ye well! ere long he'll get ye all in
Vo - gel ins Haus Wird sich der Haus - stand bald ver - meh - ren bald ver -

lose thee, be - lov - - ed, 'Tis to die, 'tis to die,
na - he, dir na - he, bleibt mein Herz, bleibt mein Herz!

my con - sum - ing love I soon shall taste the joy.
dein all - mächt' - ger Hauch hebet uns him - mel - wärts

Lo, the hour ap - proach - es in which thou shall be mine,
Dei - ne Stun - de na - - het mein ge - hört die - ses Herz,

trou - - ble.
meh - - ren.

trou - - ble.
meh - - ren.

trou - - ble. Hol - la! Hol - la! Hol - la!
meh - - ren. Hol - la! Hol - la! Hol - la!

trou - - ble. Hol - la! Hol - la! Hol - la!
meh - - ren. Hol - la! Hol - la! Hol - la!

trou - - ble. Hol - la! Hol - la! Hol - la!
meh - - ren. Hol - la! Hol - la! Hol - la!

trou - - ble.
meh - - ren.

'tis to die, to lose thee ah
Lie - be trägt uns him - mel wärts na - he
Of my love I soon shall taste the joy
him - mel - wärts. he - bet uns him - mel - wärts

in which thou shalt be mine the hour ap - proach - es in which
mein ge - hört die - ses Herz nah' ist die Stun - de ganz mein ge -

Hol - la! Dame Op - pen - heim!
Hol - la! Frau Mar - the hört!

Hol - la! Dame Op - pen - heim!
Hol - la! Frau Mar - the hört!

Dame Op - pen - heim!
Frau Mar - the hört!

See what your daugh - ter's do - ing.
Thut eu - rer Toch - ter weh - ren.

Dame Op - pen - heim!
Frau Mar - the hört!

See what your daugh - ter's do - ing.
Thut eu - rer Toch - ter weh - ren.

Dame Op - pen - heim!
Frau Mar - the hört!

See what your daugh - ter's do - ing.
Thut eu - rer Toch - ter weh - ren.

this were death! ah! Yes! to
dir bleibt mein Herz ah! ja dir

Soon, ah soon, ah! Of my fond
him - mel - wärts ah! ja nur dein

thou shalt be mine, ah! near's the
hört die - ses Herz ah! mein ge -

ah ah ah ah ah ah ah ah ah
ah ah ah ah ah ah ah ah ah

ah ah ah ah ah ah ah ah ah
ah ah ah ah ah ah ah ah ah

Hol - la! Ha ha ha ha ha ha ha ha
Hol - la! Ha ha ha ha ha ha ha ha

Ha ha ha ha ha ha ha ha ha
Ha ha ha ha ha ha ha ha ha

ah ah ah ah ah ah ah ah ah
ah ah ah ah ah ah ah ah ah

ah ah ah ah ah ah ah ah ah
ah ah ah ah ah ah ah ah ah

ah ah ah ah ah ah ah ah ah
ah ah ah ah ah ah ah ah ah

ah ah ah ah ah ah ah ah ah
ah ah ah ah ah ah ah ah ah

lose thee 'tis to die!
na - he bleibst mein Herz.
love soon shall I taste the joy!
Hauch, he - bet uns him - mel - wärts.
hour when thou shalt be mine!
hört ge - hört die - ses Herz.

Hol - la! Dame Op - pen - heim!
Hol - la! Frau Mar - the hört
Hol - la! Dame Op - pen - heim!
Hol - la! Frau Mar - the hört
Hol - la! Dame Op - pen - heim!
Hol - la! Frau Mar - the hört
Hol - la! Dame Op - pen - heim!
Hol - la! Frau Mar - the hört

Instrumental accompaniment in 6/8 time, featuring a piano and a string quartet.

Empty musical staves for vocal or instrumental parts.

Instrumental accompaniment in 6/8 time, featuring a piano and a string quartet.

Instrumental accompaniment in 6/8 time, featuring a piano and a string quartet.

Instrumental accompaniment in 6/8 time, featuring a piano and a string quartet.

PART IV. (VIERTER THEIL.)

ROMANCE. (Romanze.)

SCENE XV.

Andante un poco lento. (♩ = 50.)

PIANO.

pp

Margaret alone.
(Margarethe allein.)

My heart with grief is
Da - hin ist mei - ne

a tempo.

poco riten.

p

heav - y, My peace of mind is o'er: Ne'er a - gain shall I
Ru - he, Mein Herz ist, ach so schwer, Mei - ne Ruh' find' ich

find it, Ah! nev - er, nev - er more! ah! nev - er, nev - er
nim - mer, Und nim - mer, nim - mer - mehr, ach nim - mer, nim - mer.

poco riten.

poco riten.

Tempo I. un poco più animato.

more! Where my love is not with me. Is to me as the
mehr! Wo ich ihn, ihn nicht hab. Scheint die Welt mir ein

Tempo I. un poco più animato.

tomb. _____ My life, without his pres - ence, All
 Grab _____ ver - gällt ist all' mein Le - ben Ach,

shrouded is in gloom! My brain, so sore be - wil - der'd, Hath no
 wo ich ihn nicht hab' Mein ar - mer Kopf, mein ar - mer Kopf er ist

mf p *mf p* *mf p*

pow'r of thought, My dull and fee - ble sen - ses Are en - tire -
 mir rer - rückt. mein ar - mer Sinn ver - dun - kelt, mein ar -

mf p *mf p* *poco f* *p riten.*

ly dis - traught.
 - mer Sinn zer - stückt.

Tempo 1.

pp

pp *poco rit.*

Tempo I.

I look out at the case - ment, His
 Nach ihm schau' ich al - lei - ne, Sein

fine, tall form to see: To meet him and be
 Gang, sein' ed - le Ge - stalt, Das Lü - chein sei - nes

with him. Is heav'n's own joy to me. His
 Mun - des, Und sei - ner Au - gen Ge - walt der

proud — and no - ble bear - ings; Of his smile — the win - ning
 Wohl - - laut sei - ner Stim - me, Sei - ner Re - - de Zau - ber -

grace, — Of his hand, of his hand the soft pres - sure, And ah!
 fluss, — Dann sein Hän - de - druck, sein war - mer Hän - de - druck Und ach!

trem.

f

p

p

his fond em - brace! My heart with grief is heav-y. My
und ach! sein Fuss! Ihr lie - ben, lie - ben Küß - se, ihr

pp *p*

peace of mind is o'er. Ne'er a - gain shall I find it, Ah,
macht das Herz mir schwer, Mei - ne Ruh' find ich nim - mer und

p *sf* *p*

nev - er, nev - er more! ah, nev - er, nev - er
nim - mer, nim - mer - mehr, ach! nim - mer, nim - mer

rall. *rall.*

Tempo I. (♩ = 96.)

più animato ed agitato.

more! All day long, to be near him Fond - ly
mehr! Nach ihm, nach ihm al - lein Schau ich

più animato ed agitato.

yearns my poor heart: Ah, could I tight - ly clasp him, I would
sehn - suchts - roll aus, nach ihm geh' ich al - lei - ne scheu und

ne'er let him part. Ah, could I could I. tight - ly clasp
 hang' aus dem Haus. Mein Bu - sen drängt nach ihm sich hin,

cresc.

him. I would ne'er let him part. Ah,
 dürft' ich, dürft' ich ach dürft' ich fas - sen,

could I tight - ly clasp him. I would ne'er let him part.
 hal - ten ihn und küs - sen ihn ganz so wie ich wollt.

riten.
trem.

Tempo I, appassionato assai.

Him with kis - ses I'd smoth - er All glowing with love's fire. And on his
 Dürft' ich ihn fas - sen, hal - ten, und küs - sen wie ich wollt; an sei - nem

f *p* *pp*

lips still hang - ing I'd fain at last ex - pire! Yes, on his lips still
 Russ' an sei - nem Russ' ver - ge - hen sollt. Welch Glück an sei - nem hei - ssen

f *pp* *cresc. molto.*

hang - ing. I'd fain at last ——— I'd fain at last ex - pire!
 Kuss' berauscht rer - gehn. An seinem Kuss' rer - gehn!

p *mf* *p* *pp* *una corda.* *pp*

diminishing. *f*

senza ritard.

pp

Small Chorus behind the scenes.
 (Kleiner Chor hinter den Coulissen.)

(One bar of this movement like one quarter in the preceding one.)
 (Ein Takt dieses Tempo gleicht einem Viertel in dem vorhergehenden.)

Allegretto.

Timpani. *p*

Trombe. *p*

tre corde.

cre - scen - do. *a poco a poco*

CHORUS.

TEN. I.

*mf*The trumpets are
Beim Klang der Tromsounded with pow - er - ful
- pe - ten ziehn keck-lich wir

breath:

aus

TEN. II.

*mf*The
Beimtrumpets are sounded with
Klang der Trom-pe - ten ziehnpow - er - ful breath:
keck-lich wir aus

BASS I. II.

*mf*The trumpets are sounded with pow - er - ful
Beim Klang der Trom - pe - ten ziehn keck-lich wir*f*

MARG.

Day's
DerThey summon to
zum fröh-li - chenglo - ry, they summon to
Fest, wie zum blu - ti - gen

death.

Strauss.

They
zumsummon to glo - ry, they
fröh - li - chen Fest, wie zumsummon to death.
blu - ti - gen Strauss.breath:
ausThey summon to
zum fröh-li - chenglo - ry, they summon to death.
Fest, wie zum blu - ti - gen Strauss.*dimin.*

a

*poco*reign
Tagwill soon be
naht sei - nemend - - ed:
En - - de.dusk - y twi - - light
Dämm - rung senkt sichap -
her -*a**poco*

proach - - - es.
nie - - - der.

Tho' dar-ing the ven - ture. Yet rich is the
Zwar kühn ist das Mü - hen doch herr - lich der

Tho' dar-ing the ven - ture. Yet how rich the prize, how rich is the
Zwar kühn ist das Mü - hen kühn ist un - ser Mühn doch herr-lich der

O how rich the prize, how rich, how rich is the
Kühn ist un - ser Mü - hen, herr - lich herr - lich der

O how rich the prize, how rich, how rich is the
Kühn ist un - ser Mü - hen, herr - lich herr - lich der

A - far the eve - ning drums
Man trom - melt schon zur Rast

prize!
Lohn.

prize!
Lohn.

prize!
Lohn.

prize!
Lohn.

p Trombe. *dim. sempre.*

and sie trum - pets now are sounding, with songs and
sin - - gen fro-he Lie - der in - dem sie

shouts of joy, as on that bles - sed
heim - wärts züch'n! so auch klang's je - ne

ppp *sempre dim.*

eve ning when first I saw Faust.
Nacht als mein Faust mir er - schien!

TEN. II. (In the distance.) *mf*
(In der Ferne.) Jam

ppp *ppp* **Trombe.**

He com - eth not!
Er kommt nicht, ach!

nox stel-la - ta nox stel-la - ta ve - la - mi - na pan - dit.

MARG.

TEN. II. He com - eth
Weilt an - der -

BASS I. Per ur - bem quæ - ren - tes pu - el - las e - a - mus.
Per ur - bem quæ - ren - tes pu - el - las e - a - mus.

not!
wärts!

pp

(One bar of this movement equal to three of the preceding.)
Andante. (*Ein Takt dieses Tempo gleicht drei Takten des vorhergehenden.*)

A - las!
O Herz!

pp *sempre più p*

poor heart!
O Herz!

Long hold, and long
pause after it.
(*Lange Fermate und lange
Pause nach der Fermate.*)

INVOCATION TO NATURE. (Cavern and Forest.)

SCENE XVI.

Beschwörung der Natur. (Wald und Höhle.)

Andante maestoso. (♩ = 144.)

pp *Ped.* *

(Very broad and sombre.)
 (*Sehr breit und düster.*)

FAUST.

O Du bound-less na-ture.
Geist der Schöpfung,

pp *Ped.* *

spi - rit subline, mys - te - rious!
 end - los und oh - ne Schran - ke!

poco cresc. *mf* *p*

lone thou giv - est com - fort to my un - hap - py
 dei - ne Huld ge - sünf - tigt ward mei - ner See - le

soul. On thy breast, migh-ty pow'r.
 Drang. In die Brust der Na - tur

poco f *p* *p*

is my sorrow a - bat - ed; and my strength re - new - ing.
 dringet tief mein Ge - dan - ke, ich be - lau - sche ihr Wir - ken.

cresc. *p* *cresc.* *f*

I seem to live a - gain! Blow, ye fierce howl - ing
 ah - ne des Le - bens Gang! Ja, er - brau - se, Or -

trem. *p* *sf* *p*

winds! — Cry out, ye boundless for — ests! Fall
kan, — er - fass? im wil - den Grim - - me den

f *p* *ff* *p* *sf*

down. fall down, ye rocks! And roar, ye mountain streams, wildly
Wald, durch Fel - sen brich dir Bahn, Waldströme folgt seiner

sf *p* *sf* *p*

rush — ing! With your thunder - ing sounds my voice
Stim - - me! eu - er don - nern - der Ruf weckt das

sf *p* *cresc.* *cresc.*

loves — to u - nite. — Ye
E - - cho der Lust. O

f *p* *sf*

rocks. and streams, and woods, ac - cept my
Wald, und Fels, und Strom, o Ster - nen -

hom - age. Bright sparkling worlds a - bove. towards
wel - ten, schwe - bend im ew' - gen Raum. nach

f

cresc.
you leaps forth the pit - eous cry of a heart in anguish, of a soul madly
euch hin hebt sich mei - ne Brust, of ihr kennt mein Schonen, mein unend - li - ches

poco cresc. *f*

Leo. *

longing, vain - ly striv - ing for joy! —
Lie - ben. Mei - nen Wunsch, meinen Traum. —

dim.

dim. *p*

RECITATIVE AND CHASE.

(Recitativ und Jagd.)

SCENE XVII.

MEPHISTOPHELES. (scaling the rocks.)
(die Felsen ersteigend.)

Say, does thine eye dis - cern up - on the az - ure vault the star of constant love?
Sprich, ent - deckst du da o - ben in der Him - mels - saat den Stern der treu - en Lieb?

Allegro. (♩. = 104.) Recit.

Its po - tent in - flu - ence thou'lt find ve - ry needful, for in dreamsthou art
 Wenn er noch Ein - fluss hat, wär er jetzt recht con Nö - then. Während Faust in der

pp Horns.

FAUST. *f*
 Be still!
 O schweig!

Allegretto.

lost, whilst that poor child, thy dear Mar - ga - ri - ta — 'Tis true, I should be
 Wild - niss spe - ku - li - ret weint Mar - ga - re - the Du willst nicht gern' er -

pp

still: thou lov'st no more. And yet she has been dragg'd to pri - son.
 rö - then, du liebst nicht mehr. doch sie, die be - stens du ver - füh - ret

pp

FAUST. Allegro. *f*
 What!
 Wie?

and, for poi - son - ing her mother, to death just - ly sentenced.
 sitzt in Haft auf den Tod, wie nach Recht sich ge - bühet.

poco f *p*

(In regular measure.)

Recit. Speak fur - ther! Thou didst
 Voll - en - de! du er -

I hear the hunt - ers' horns in the woods:
 Der fröh - li - chen Jü - ger Schaar zieht durch den Wald.

poco f

say....
zählst....

She is sentenced to death!
dass mein Gret-chen in Haft?

Recit.

A cer-tain brownish
In ih-ren Flit-ter-

MEPHIST.

li-quer, quite safe, if used a - right, which she re-ceive'd of thee, to make her mo-ther
wo-chen gab ihr der lieb-ste Freund (Ge-wiss war's gut ge-meint) Aus Vorsicht ei-nen

sleep, lest she dis-turb your nightly a - mours, has brought on all this woe.
Sagt Von nar-ko-ti-scher Kraft Den die Mut-ter nicht lan-ge ver-trug.

pp

Fond-ly hug - ging her dream, a - wait - ing
Eu-er Glück nicht zu stö-ren, Wann die

thee eve-ry night, she gave the po - tion still.
Nacht euch zur stil-len Schü-fer-stun-de rief,

p

Recit.

This ex-cess at last told up - on the old dame, and kill'd her. Now thou know'st all the truth.
Ward die Mut - ter in Eh - ren stets entfernt. Sie ent - schief bald zur e - wi - gen Nacht.

FAUST.

MEPHIST.

FAUST.

(with fury.)
(wüthig.)

Hell and damna-tion! And thus has her love for thee led her on.... Thou must
Gretchen in Ket-ten! Die Aermste! da - hin hat sie dein Lie - ben ge bracht We - he

Recit.

MEPHIST.

save her! thou must save her, thou miscreant! Ah! 'tis I am the mis-creant!
dir, We - he! kannst du nicht ret - ten? Wohl! wer hat es ver-schul - det?

That is ev - er your way, ye ri - di - cu - lous mortals!
Mich trifft dein blin - der Zorn, ihr Ver - füh - rer bist du.

Recit.

No mat - ter! I still am mas - ter, to free her from pris - on and
Und den - noch be - freit' ich Gret - chen gern von der Qual, die sie

save her.
duldet.

But,
Doch

what hast thou done for me since I have been thy
sprich! schon lange opfr' ich Freiheit dir und

p

FAUST.

What dost thou ask?
Was for-derst du?

MEPHIST.

slave?
Ruh'.

Of thee?
Nicht viel!

Naught, save thy sig-na-ture
Du sollst mir un-ter-schreiben

to this parch-ment scroll. Thy
die-ses Stücklein Pa-pier, dein

p

love at once is freed from judgment and death, if thou wilt sign this
Lieb-chen wird be-freit vom Ge-richt und von Tod, da-für die-net mor-gen

FAUST.

oath to-mor-row to serve me. Why till to-mor-row wait, if I suf-fer at
mir, der ge-sterne mir ge-bot. Nicht an die Zu-kunft denkt wen die Ge-gen-wart

pp

He signs.
Er zeichnet.

In strict measure.

pre-sent? Give here! There is my name! To her gloom-y
fol-tert. Nimm hin! die Un-ter-schrift! Jetzt zum Kerker der

ppp *ppp* *pp* *resc.*

dun - geon fly we now, like the wind! Thou poor in - no - cent
 Theu - ren, un - ge - säu - met zu ihr! Ha es zieht mich mit

f *pp*

vic - tim! Mar - ga - ri - ta, I come!
 Wahn - sinn, Mar - ga - re - the zu dir!

una corda. ppp

MEPHIST.

Recit.

Allegro. (♩ = 152.)

Come hi - ther, Vor - tex! Giaour!
 Gia - ur und Vor - tex, hier!

tre corde. pp cresc. molto.

Recit.

These ma - gic steeds to her shall
 Sich' die - ses Ros - se Paar, uns

ff

bear us, quick as thought. Now mount we, and a-way at once. Justice tarries for no man!
 zu dem Rit - te zäum'ich; Auf, fort, schnell wie der Wind! das Ge - richt ist nicht säumig!

f

THE RIDE TO HELL.
(Die Höllenfahrt.)

SCENE XVIII.

Allegro. (♩ = 144.)

Oboe.
p appassionato assai.

mf (Faust and Mephistopheles galoping on black horses.)
(Faust und Mephistopheles auf schwarzen Pferden daher brausend.)

FAUST.

In my bo - som re - echoes her cry of des - per -
An mein Herz schlägt der Ruf der Aermsten. Sie ver -

a - tion!
za - get!

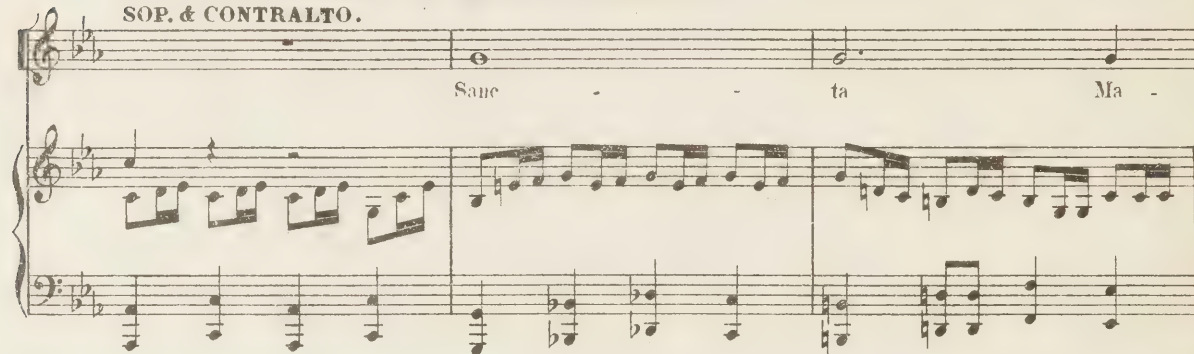
cresc.
cresc. molto.

Oh! poor for - sak - en one!
O du rer - lass' - ne Ser - le!

p *f* *f* *p* *dim.*



CHORUS of Peasants, kneeling before a rustic Crucifix.
 (CHOR der vor einem Kreuz am Wege knienden Landleute.)
 SOP. & CONTRALTO.



San

ta Mag - da - le

na o - na - ra pro

no his

FAUST.

Keep
Den

p

clear of yonder chil - dren and wom - en say - ing their pray'rs

Kin - dern und den Frau'n wel - che be - ten am Kreu - ze dort kom'm' auch!

MEPHIST.

Never
Lee - ve

mind them! Hasten on!
Sor - ge! ror - bei!

CHORUS.

Sanc

ta Mar - ga -

cresc.

(Cry of terror.) CHORUS.
(Schreckensruf.) *ff*

ri

ta!

ah!

*cresc. molto.**f**ff**Ad.*

(The women and children scatter in confusion.)

(Frauen und Kinder stürzen entsetzt davon.)

*p**mf**dim.*

*

*p**cresc. poco a**cresc.**cresc. molto.**poco.*

Gods! a
Siek: ein

hid - e - ous monster. howling, fol - lows our tracks!
scheusslich Ge - spenst fol - get heulend uns nach!

Thou dream - est!
Du träu - mest!

What a flock of monstrous birds of prey!
Vo - gel - flug! die Ra - ben sind schon wach.

f dimin.

p

f

What aw - ful screams!
Ihr Schrei entsetzt!

With their wings they
mich be - rüh - ren die

(reining in his horse.)
 MEPHIST. (sein Ross bändigend.)

strike me! The passing-bell for
 Schwin-gen! Der Todten-glo-cke

ff *pp*

her is al-read-y sound-ing. Dost thou fear? Let's re-
 Ton hör' ich er-kin-gen, ich weiss wem sie tönt, du-rum

crese.

turn! fort!

dim. *p*

f ritard. *poco* *a* *poco*

dim. *p*

FAUST. Recit.

(They halt.) No! I hear it. Make
 (Sie halten.) Sind wir nicht bald am

riten. *pp* *p*

ced. *

(The horses quicken their speed.)
 haste! (Die Rosse verdoppelten Fluges.)
 Ort?

f Tempo I. un poco animato.

(Urging on his horse.)
MEPHIST. (*sein Ross antreibend.*)

On! Hopp! On! Hopp!

dim.

FAUST.

A - -
Es

On! Hopp!

bout us, on ev'ry side. see how these count - less le - -
 kommt ein langer Zug Von Ge - rip - pen vor - ü - -

gions of gha - st - ly skel - e - tons dance! With
 ber, gaf - fen grinsend uns an mich

On! Hopp!

p cresc. molto.

what hor - ri - ble laugh - ter they sa - lute, as they pass!
 ü - ber - läuft's wie Fie - ber ihr Ge - läch - ter scheint Spott!

On!
 Hopp!

Think of thy Marga - ri - ta, and laugh at the dead!
 Jetzt gilt kein banges Zau - dern denk' an Gretchens Noth!

On!
 Hopp!

On!
 Hopp!

FAUST.

Our hors - es tremble, their manes are bristling, they champ the bit. Be - fore us I see
 Die Rosse sie schauern, zer - reißen die Zü - gel, mir sträubt sich das Haar es zittert die Welt

On!
 Hopp!

p

the earth wildly rocking: I hear be-low us the thunder's deep roll!
 ich hör' es ge-wit-tern als wür-de zu Splättern die Er-de zer-schellt....

On! Hopp! On! Hopp! On! Hopp! On! On! Hopp! Hopp!

cresc.

It rain-eth blood!
 es reg-net Blut.

(In a voice of thunder.)
 (Mit donnernder Stimme.)

Ye slaves of hell's do-min-ion, your
 Des Höl-len-reichs Iu-sal-len, setzt

trump-ets blow, your loud tri-umphal trump-ets!
 an, lasst eu-re Hör-ner ju-belnd schal-len!

poco a poco cresc. molto.

Woe is me! Ah!
 Ver-dammt! Ha!

(They fall into the abyss.)
 (Sie stürzen in einen Abgrund.)

He is mine! Vic-tor-am I!
 Jetzt ist er mein! Ret-tungs-loss mein!

f ff

Pandemonium.

SCENE XIX. CHORUS of the spirits of Hell. as numerous as possible. *)
CHOR der Verdammten und Hölle geister so zahlreich als möglich.

Maestoso.

MEPHIST.

be.

TENOR I. *ff* *Has!*

TENOR II. *ff* *Has!*

BASS I. *ff* *Has!*

BASS II. *ff* *Has!*

Maestoso. ($\text{♩} = 69$)

trem.

ff

I - ri - mi - ru Ka - rabra - o!

I - ri - mi - ru Ka - rabra - o!

I - ri - mi - ru Ka - rabra - o!

I - ri - mi - ru Ka - rabra - o!

trem.

trem.

*) The language here put in the mouth of these spirits is that which, according to Swedenborg, is ordinarily spoken by the demons and the damned.

Has! Has!

Has! Has!

Has! Has!

Has! Has!

sf *sf* *trem.*

Has!

Has!

Has!

Has!

The Princes of Darkness.
Die Fürsten der Finsterniss.
6 ^{1st} BASSES. *f*

Of this spi - rit so haugh-ty
Die - se tro - tzi - ge See - le

6 ^{2nd} BASSES. *f*

Of this spi - rit so haugh-ty
Die - se tro - tzi - ge See - le

sf *sf* *trem.*

BASS I. II.

MEPHIST.

art thou, then. lord and mas-ter, Me-phisto. for aye? Lord and mas-ter for
nennst du dein, Dein auf e - wig der Faust ist dein Knecht? Mein mit Fug und mit

mf *p*

aye.
Recht.

BASS I. II.

And did Faust sign his name,
Als ihr schlosset den Pakt

ff *trem.* *mf*

MEPHIST.

Of his own free will he
Nein, er han - del - te

un-con-strained, to the act which has made thee his master?
war er wis - send da - bei? Kann ihn Nichts uns ent - reis-sen?

f *mf* *p*

CHORUS.

TEN. I.

TEN. II.

BASS I.

BASS II.

signed.
frei.

Has! Has! Infernal orgies. Triumph
of Mephistopheles.
(Die Dämonen tragen Mephistopheles im Triumph.)

Has! Has!

Has! Has!

Has! Has!

Allegro vivace. ($\text{♩} = 108.$)

ff *trem.* *mf*

Allegro vivace. ($\text{♩} = 108.$)

*) If a cut be desirable, go to *), page 222.

ff

Tra - di-oun Ma - re - xil fir tru - din - xé bur - ru - di - xé Fo-ry my Din -

ff

Tra - di-oun Ma - re xil fir tru - din - xé bur - ru - di - xé Fo - ry

ff

Tra - di-oun Ma - re - xil fir tru - din - xé bur - ru - di - xé Fo - ry

ff

Tra - di-oun Ma - re - xil fir tru - din - xé bur - ru - di - xé Fo-ry my Din -

ff

kor - litz fo - ry my Din - kor - litz O me-ri-ka ri - u O mé vi -

my Din - kor - litz fo - ry my Din - kor - litz

my Din - kor - litz fo - ry my Din - kor - litz

kor - litz fo-ry my Din - kor - litz O me-ri-ka ri - u O mé vi -

s

xé mé - ri ka - ri - ba O mé - ri ka - ri - u o mi da - ra ca - ra - i -

fo - ry my Din - kor - litz fo - ry my Din -

fo - ry my Din - kor - litz fo - ry my Din -

xé mé - ri ka - ri - ba O mé - ri ka - ri - u o mi da - ra ca - ra - i -

s

ho la-kin-da me - ron-dor Din - kor-litz me - ron-dor Din -

kor - litz me - ron-dor Din - kor-litz me - ron-dor Din -

kor - litz me - ron-dor Din - kor-litz me - ron-dor Din -

ho la-kin-da me - ron-dor Din - kor-litz me - ron-dor Din -

kor - litz me - ron - dor Tra - di - oun ma - re - xil Tra - di - oun bur - ru -

kor - litz me - ron - dor Tra - di - oun ma - re - xil Tra - di - oun bur - ru -

kor - litz me - ron - dor Tra - di - oun ma - re - xil Tra - di - oun bur - ru -

kor - litz me - ron - dor Tra - di - oun ma - re - xil Tra - di - oun bur - ru -

di - xe Tru - din - xe ca - ra - i ho.

di - xe Tru - din - xe ca - ra - i ho.

di - xe Tru - din - xe ca - ra - i ho fir o - me - vi - xe me - ron - dor

di - xe Tru - din - xe ca - ra - i ho fir o - me - vi - xe me - ron - dor

p

mit ays - ko me-ron - dor mit ays - ko oh! *ff*

mit ays - ko me-ron - dor mit ays - ko oh! *ff*

mit ays - ko me-ron - dor mit ays - ko *ff*

mit ays - ko me-ron - dor mit ays - ko *ff*

p *ff*

Allegro. ($\text{♩} = 72$). They dance around him. (Sie tanzen um ihn her.)

Diff diff meron-dor meron-dor ays-ko Has has Sa - tan Has has

Diff diff meron-dor meron-dor ays-ko Has has Sa - tan Has has

Diff diff meron-dor meron-dor ays-ko Has has Sa - tan Has has

Diff diff meron-dor meron-dor ays-ko Has has Sa - tan Has has

Allegro. ($\text{♩} = 72$.)

dim.

Belphe-gor Has has Mephi-sto Has has Kroix diff diff As - taroth diff diff

Belphe-gor Has has Mephi-sto Has has Kroix diff diff As - taroth diff diff

Belphe-gor Has has Mephi-sto Has has Kroix diff diff As - taroth diff diff

Belphe-gor Has has Mephi-sto Has has Kroix diff diff As - taroth diff diff

dim.

Bel - zé - buth Belphé - gor As - ta - roth Mé - phis - to

Bel - zé - buth Belphé - gor As - ta - roth Mé - phis - to

Bel - zé - buth Belphé - gor As - ta - roth Mé - phis - to

Bel - zé - buth Belphé - gor As - ta - roth Mé - phis - to

sat sat ra - yk ir ki -

sat sat ra - yk ir ki -

sat sat ra - yk ir ki -

sat sat ra - yk ir ki -

rall. molto.

Maestoso.

Allegro vivace. ($\text{♩} = 132.$)

Has! mour.

Has! mour.

Has! mour.

Has! mour.

Has Has Mé - phis -

Has Has Mé - phis -

Has Has Mé - phis -

Has Has Mé - phis -

Maestoso.

Allegro vivace. ($\text{♩} = 132.$)

to has has Méphis - to Has has has has I - ri - mi - ru ka - ra -

to has has Méphis - to Has has has has I - ri - mi - ru ka - ra -

to has has Méphis - to Has has has has I - ri - mi - ru ka - ra -

bra - - - o.

bra - - - o.

bra - - - o.

bra - - - o.

Maestoso.

Red. *

f

trem. dim.

6 BASSES SOLI.

poco f

pp

PPP

mf

Then
Der

Epilogue.

ON EARTH.
(Auf der Erde.)

Andantino, with the character of Recitative. (♩ = 76.)

all in hell was hushed:
Höl-le Mund ver - stummt

the frightful roar of its
und man hört nur das

seething lakes of fire and
Brödeln un - ter - ird'-scher

brimstone: the gnashing of teeth, the dis-mal howling of its - vic - tims -
Flam-men, er - sticht Ge - heul und Züh - ne - fletschen fließt zu - sam - men

these sounds a - lone it nt - tered: and in its low - est depths a dread
in ei - nen Ton des We - hes! Was dann im Höl - len - schlund sich be -

pp

mys - te - ry of hor - ror was wrought.
gab nennt kein sterb - li - cher Mund!

SMALL CHORUS.
 KLEINER CHOR.

pp sotto voce.

Aw - ful doom!
We - he, weh!

pp sotto voce.

Aw - ful doom!
We - he, weh!

pp sotto voce.

Aw - ful doom!
We - he, weh!

pp sotto voce.

Aw - ful doom!
We - he, weh!

pp

IN HEAVEN.
(Im Himmel.)

225

Maestoso non troppo lento. (♩ = 56.)

pp
Ped.

SOP. I. II. (Seraphim prostrate before the Almighty.)
p dolce. (Seraphim anbetend vor dem Herrn.)

Laus!

TEN. I. II.

Laus!

Ped.

Laus!

Ho

Laus!

Ho

Ped.

SOP. I. II.

TEN. I.

TEN. II.

san na Ho san na
san na Ho san na
san na Ho san na

Ped.

SOPⁱ *poco più animato.*
TENⁱ
She too hath lov - ed
Auch sie hat viel ge -

perdendosi *poco più animato.* *ppp*

Red. *

(One voice behind the stage, as if from Heaven.)
(Eine Stimme hinter den Coulissen.)

SOPⁱ *ritenuto.*
much, O Lord! Mar - ga - ri - - ta!
liebt, O Herr! Mar - ga - re - - the!

ritenuto. *ppp*

Red. * Red. * Red. * Red. *

MARGARET'S GLORIFICATION.

(Margarethen's Verklärung.)

CHORUS of Heavenly Spirits.

(CHOR himmlischer Geister.)

Moderato. (♩ = 76.)

SOPRANI I. *p un poco più lento.*
To heav'n as cend. O
Geh' ein zu uns lei -

SOPRANI II. *p*
To heav'n as cend. O
Geh' ein zu uns lei -

TENORI I. *p*
To heav'n as cend. O
Geh' ein zu uns lei -

Moderato. (♩ = 76.)

p un poco più lento.

Red. * Red. * Red. * Red. *

trust - ing spi - rit, By thy love
den - de See - le nur aus Lieb

Red. * Red. * Red. * Red. *

led a - stray. Take on a - gain thy pri -
irr - test du. kind - li - ches Herz. oh - ne

Red. * Red. * Red. * Red. *

mor - dial beau - ty. Which one sin - gle
Schuld oh - ne Feh - le, Gott rer - leicht dir

Red. * Red. * Red. * Red. *

stain hath soiled. Come! the vir - gins ce -
Him - - - mels - ruh. Komm! du lie - ben - des

stain hath been soiled. Come! the vir - gins ce -
leicht Him - mels - ruh. Komm! du lie - ben - des

stain hath soiled. Come! the vir - gins ce -
Him - - - mels - ruh. Komm! du lie - ben - des

*Red. * Red. * Red. * Red. **

les - tial, Come! the vir - gins ce - les - tial, thy
We - sen, Komm! du lie - ben - des We - sen, gar

les - tial, Come! the vir - gins ce - les - tial, thy
We - sen, Komm! du lie - ben - des We - sen, gar

TEN. I. II.

les - tial, Come! the vir - gins ce - les - tial, thy
We - sen, Komm! du lie - ben - des We - sen, gar

SOPRANI I. *p*

CHORUS of BOYS. *p*
R. VABENCHOR.

SOPRANI II. *p*

Come! the vir - gins ce - les - tial, thy
Komm! du lie - ben - des We - sen, gar

*Red. * Red. * Red. * Red. **

SOPRANI I.

sis - ters, thy

bald

SOPRANI II.

sis - ters, thy

bald

TENORI I.

sis -

bald

TENORI II.

sis -

bald

2nd CHORUS.

sis - ters, thy

bald

sis - ters, thy

bald

sis - ters, the

wirst

du

ge -

sis - ters, the

wirst

du

ge -

Ser - aphs.

ne -

sen

Ser - aphs.

ne -

sen

Ser - aphs.

ne -

sen

Ser - aphs.

ne -

sen

Ser - aphs.

ne -

sen

Ser - aphs.

ne -

sen

Ser - aphs.

ne -

sen

Ser - aphs.

ne -

sen

Ser - aphs.

ne -

sen

Ser - aphs.

ne -

sen

Will

Um

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Will

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in

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Re.

* Re.

* Re.

* Re.

* Re.

* Re.

* Re.

* Re.

* Re.

* Re.

* Re.

* Re.

poco cresc.

Will

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Schwe -

stern

way the

Schwe -

stern

Will

Um

in

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Schwe -

stern

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Re.

* Re.

* Re.

* Re.

* Re.

* Re.

* Re.

* Re.

* Re.

* Re.

* Re.

* Re.

[illegible]

par - doned. thy sin is free - ly par - doned. O he
Hof - fen, dein Lie - ben und dein Hof - fen blei - - be

free - ly par - doned. thy sin is free - ly par - doned. O he
und dein Hof - fen, dein Lie - ben und dein Hof - fen blei - be

- Thy sin is free - ly par - - doned. Be
- dein Lie - ben und dein Hof - - fen bleib

sin is free - ly par - - doned. O he
Lie - - - ben und dein Hof - - - fen blei - be

par - doned. thy sin is free - ly par - doned. O he
Hof - fen, dein Lie - ben und dein Hof - fen blei - - be

free ly par - doned, thy sin is free - ly par - doned. O he
und dein Hof - fen, dein Tie - ben und dein Hof - - fen blei - be

Pia. * *Pia.* * *Pia.* * *Pia.* *

glad and re-joice! Thou art saved! Come. Mar-ga-
 dein, blei-be dein, blei-be dein! Komm, Mar-ga-
 glad and re-joice! Thou art saved! Come. Mar-ga-
 dein, blei-be dein, blei-be dein! Komm, Mar-ga-
 glad and re-joice! Thou art saved! Come. Mar-ga-
 dein, blei-be dein, blei-be dein! Komm, Mar-ga-
 glad and re-joice! Thou art saved! Come. Mar-ga-
 dein, blei-be dein, blei-be dein! Komm, Mar-ga-
 glad and re-joice! Thou art saved! Come. Mar-ga-
 dein, blei-be dein, blei-be dein! Komm, Mar-ga-
 glad and re-joice! Thou art saved! Come. Mar-ga-
 dein, blei-be dein, blei-be dein! Komm, Mar-ga-

Red. * Red. * Red. * Red. * Red. * Red. * Red. *

SOP. SOLO. *behind the stage.*
(hinter den Couliissen.)

Mar-ga-ri
 Mar-ga-re

SOP. I.
 ri re ta!
 the!

SOP. II.
 ri re ta!
 the!

TEN. I.
 ri re ta!
 the!

TEN. II.
 ri re ta!
 the!

2nd CHORUS.
 SOP. I.
 ri re ta!
 the!

SOP. II.
 ri re ta!
 the!

ta!
the!

Mar - ga -
Mar - ga -

Come.
Komm,

Mar - ga - ri - - - ta!
Mar - ga - re - - - the!

Come,
Komm,

Mar - ga - ri - - - ta!
Mar - ga - re - - - the!

Come,
Komm,

Mar - ga - ri - - - ta!
Mar - ga - re - - - the!

Come,
Komm,

Mar - ga - ri - - - ta!
Mar - ga - re - - - the!

Come.
Komm,

Mar - ga - ri - - - ta!
Mar - ga - re - - - the!

Come,
Komm,

Mar - ga - ri - - - ta!
Mar - ga - re - - - the!

8

Red. * Red. * Red. * Red. *

ri - - - ta, Mar - ga - ri - -
 re - - - the! Mar - ga - re - -

ALL THE VOICES.

Alle Stimmen.

ppp

Come,
Komm,

come,
komm,

ppp

Come,
Komm,

come,
komm,

ppp

Come,
Komm,

come,
komm,

ppp

Come,
Komm,

come,
komm,

ppp

BASS I.

Come,
Komm,

come,
komm,

ppp

BASS II.

Come,
Komm,

come,
komm,

ppp

Come,
Komm,

come,
komm,

ppp

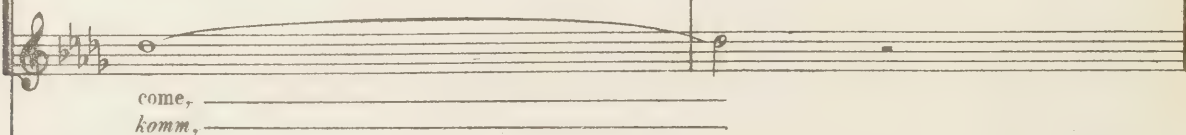
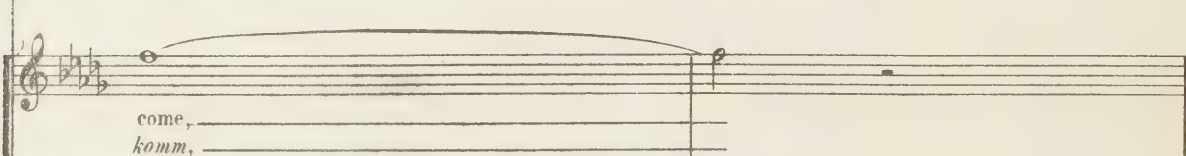
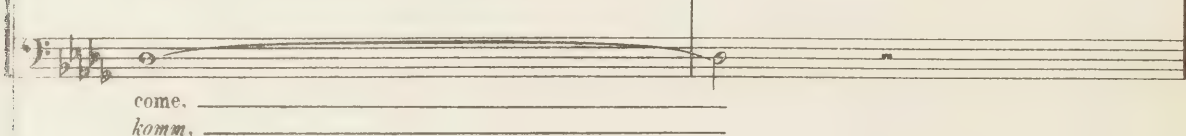
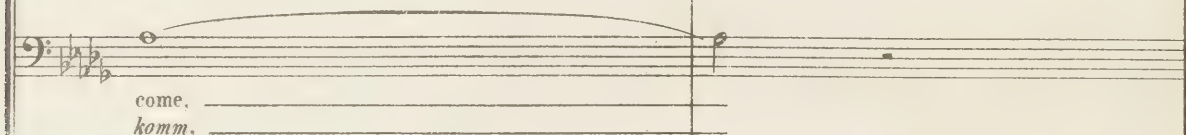
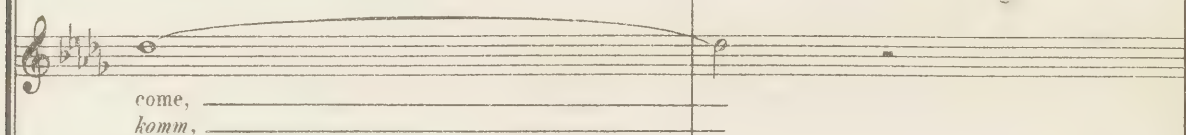
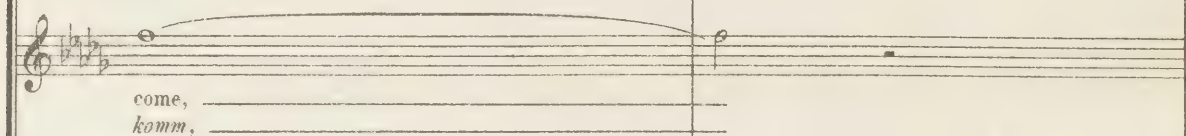
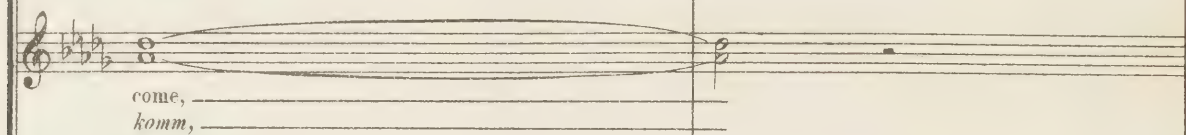
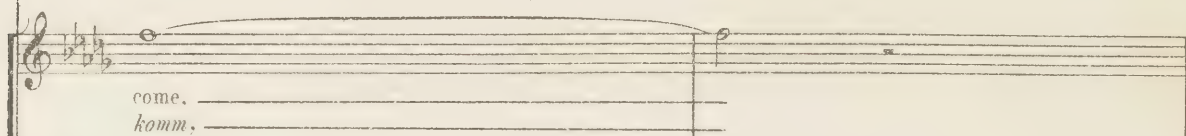
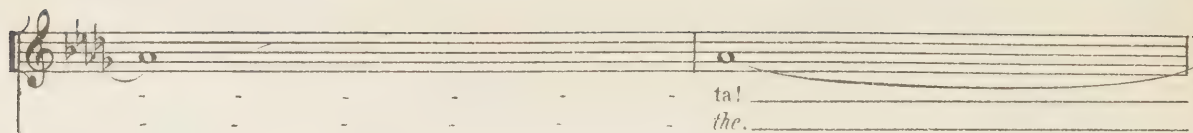
Come,
Komm,

come,
komm,

ppp

8

Red. * Red. * Red. * Red. *



22.

* * *

Come!
 Komm!

Come!
 Komm!

Come!
 Komm!

Come!
 Komm!

Come!
 Komm!

Come!
 Komm!

Come!
 Komm!

Come!
 Komm!

perdendo.

Ad. * *Ad.* * *Ad.* *



M Berlioz, Hector
1503 [The damnation of Faust.
B514D32 Piano-vocal score. English +
1880 German]

Music

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